

THE ARCHITECTURAL RECORD

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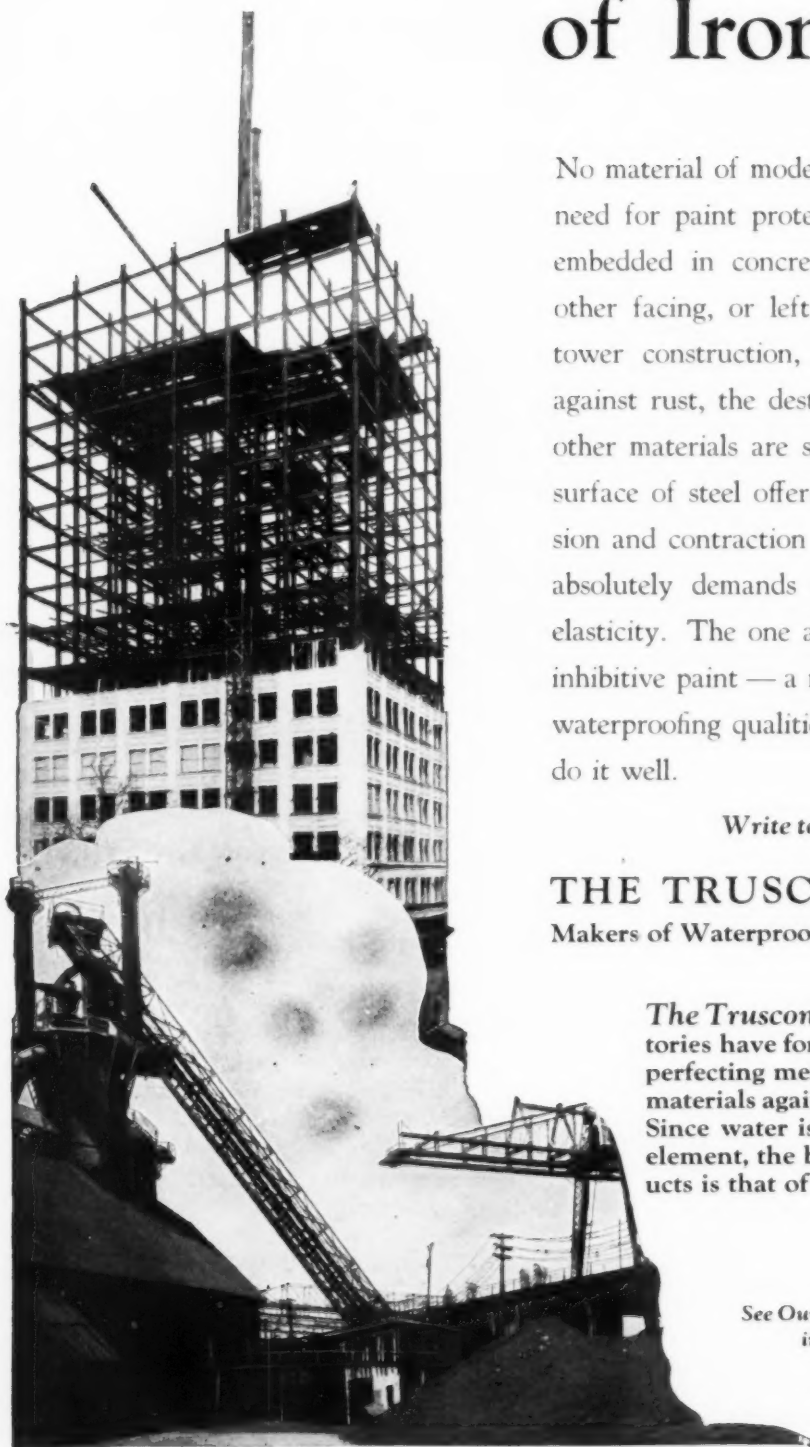
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DESIGN FOR AN OVER-MANTEL
BY CARLO CIAMPAGLIA

THE ARCHITECTURAL RECORD

*An Illustrated Monthly Magazine of Architecture
and The Allied Arts and Crafts*

VOLUME 63

FEBRUARY, 1928

NUMBER 2

✓ MALABRY COURT, CHICAGO— A REMODELED BUILDING

PHILIP B. MAHER, ARCHITECT

BY ANNE LEE

IN Chicago, the old residential district just north of the Chicago River has been the scene of extensive remodeling operations during the past five years or more. The widening and extension of Michigan Avenue, the "Fifth Avenue" of the mid-west metropolis, converted that section into a high-class business district where exclusive shops, studios, hotels and office buildings are rapidly replacing residences. Much excellent remodeling has been done there.

Of outstanding interest among buildings in the district, is Philip B. Maher's unique development of shops and apartments at 671-3-5 North Michigan Avenue, known as Malabry Court. Although half of the building is entirely new, the job, nevertheless, comes under the classification of remodeling work inasmuch as the old portion was the governing factor.

A pleasing French Directoire treatment of the Michigan Avenue façade was achieved through the use of Indiana limestone, slate roof, wrought iron grilles, large windows and well-balanced, dignified ornamentation. Window-boxes and gay awnings add color in the summer. There are nine large shops,

three on each floor, in the front building, the remodeled portion. From the street there is access to a corridor at the end of which stairway and elevator lead to the upper floors. From the second floor hall, and on a level with it, one sees through the archways of a loggia the picturesque residential development of the new portion of the building, the first floor of which forms a unit with the center, ground floor, front shop.

An atmosphere of charm pervades the open, slate-paved courtyard around three sides of which is a quaint building whose white-coated walls show glimpses of red brick here and there. Dormer windows protrude from a slanting roof shingled with hand-made tiles in tones of henna, purple and brown. Combining to create the general effect are wrought iron rails, grilles and lanterns, large studio-windows, well-designed stone doorways, and planting in the courtyard as well as in window-boxes and in pots hung in rings provided by the balcony rail. To balance the arrangement, the rear of the front building is treated in a corresponding manner. The roof treatment



Preliminary drawing by Raymond De Ball

MALABRY COURT, CHICAGO

PHILIP B. MAHER, ARCHITECT

is repeated in the elevator pent-house above the third floor. A loggia, with balcony above, completes the fourth side of the courtyard and connects it with the front portion of building.

The French Provincial style used is well adapted to the intimate atmosphere of the courtyard, which cannot be seen from the street. At the same time, the treatment is in harmony with the more dignified French Directoire development of the exterior.

Mr. Maher evolved his design largely by

reason of the conditions which confronted him. Property values made it expedient to utilize the entire plot, only the front half of which was originally built upon. An artistic arrangement of a maximum number of large shops and studio apartments was sought. Because of the higher revenue obtainable, it was considered desirable to use the front building exclusively for shops. Utmost utilization of the rear of a mid-block plot presented a light problem; a problem somewhat aggravated by the tem-



A remodeled façade in French Directoire style

MALABRY COURT, CHICAGO

PHILIP B. MAHER, ARCHITECT

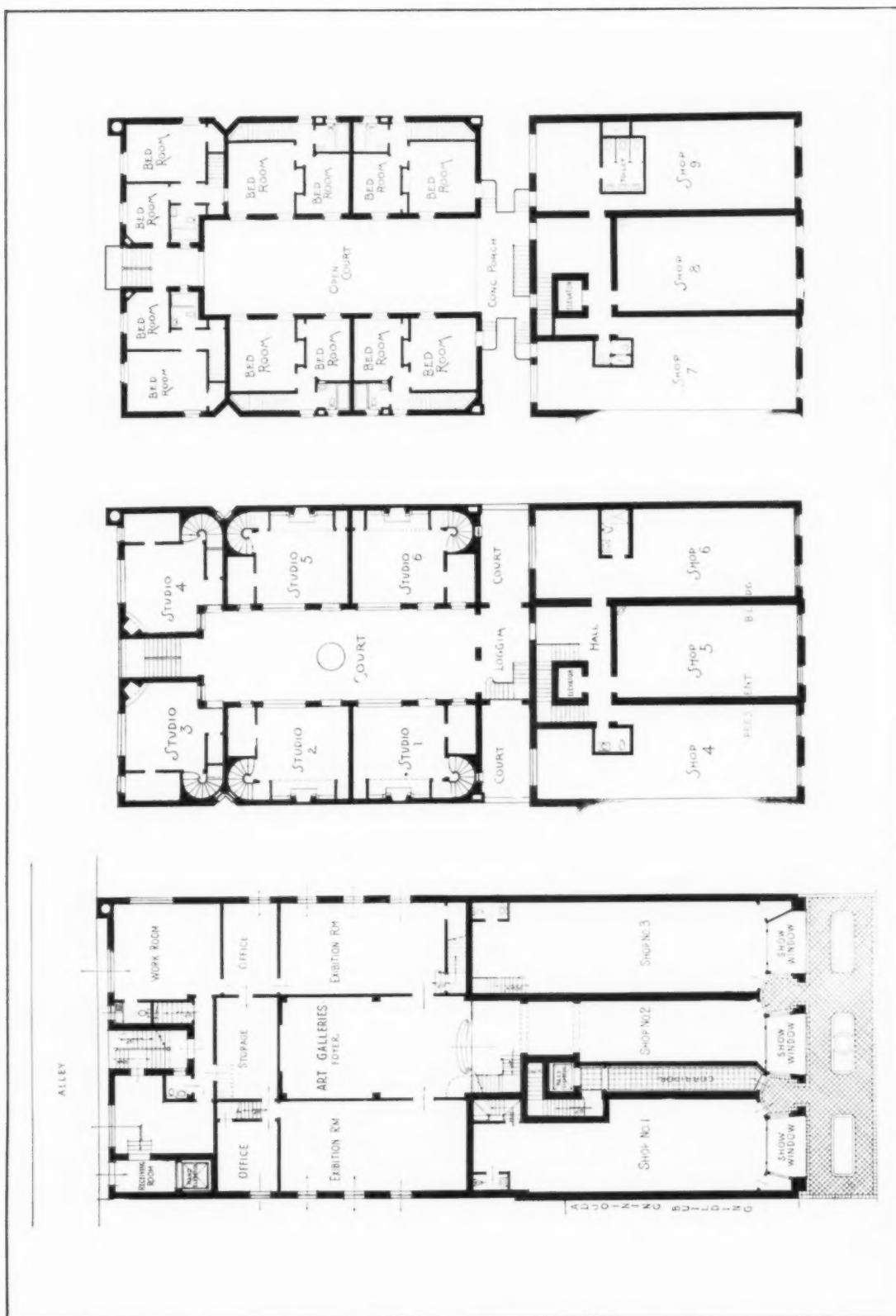
porary nature of present adjoining developments. The architect could depend on no permanent light along the building lines. He wanted to avoid the usual unsightly light courts; yet, he had to conserve space.

In discussing the building, it might simplify matters to consider the old and new units separately.

Originally the 55-foot frontage was occupied by three brick residences, three stories and basement in height, with first floor entrances about five feet above ground

level. The buildings extended approximately 60 feet back of the building line leaving the remaining depth of 67 feet undeveloped. With the new portion, which occupies the rear area of 55 x 67 feet, the building now utilizes the entire plot from building line to alley.

By lowering the first floor to street level, three ground floor shops with 17-foot ceilings were available. The basement was entirely eliminated in the front building. Except for the original 12-inch brick walls,



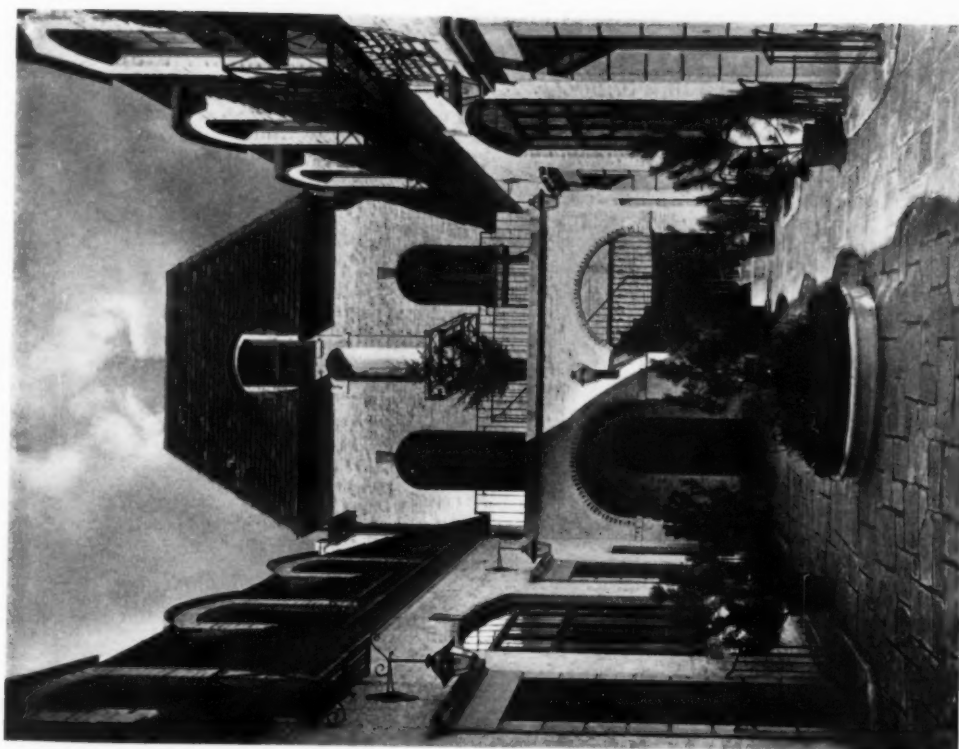
Plans of first, second and third floors of the remodeled building

MALABRY COURT, CHICAGO

PHILIP B. MAHER, ARCHITECT



The courtyard, showing the treatment of the archways of the loggia



View of courtyard looking toward front, with roof treatment of the elevator pent-house

MALABRY COURT, CHICAGO

PHILIP B. MAHER, ARCHITECT



A balcony over the loggia—showing treatment of fire-exit
MALABRY COURT, CHICAGO
PHILIP B. MAHER, ARCHITECT



General view of courtyard, second floor level
MALABRY COURT, CHICAGO
PHILIP B. MAHER, ARCHITECT

which were retained, all partitions were removed. The original intention was to retain the brick front, but it was replaced by one of limestone, although no change was made in the arrangement of windows on the upper floors. Large shop windows were installed on the ground floor. Two archways each provide two street entrances; one, entrances to the shops at Numbers 671 and 673 North Michigan Avenue, and the other, entrances to the shop at Number 675 and to the corridor leading to the upper floors. A space $5\frac{1}{2}$ feet wide was taken from the center shop for this corridor which has a plaster vaulted ceiling. Hall spaces on second and third floors were taken from the rear of center shops.

With the entire front building and the first floor of the rear addition devoted exclusively to shops, there remained only the second and third floors of the new section for the apartment development. It was this part of the design which presented the problem of sufficient light. The architect arrived at a solution by deciding upon an open courtyard occupying approximately one-third the width and three-fourths the length of the rear addition. As has already been explained, the second floor hall, which is on a level with the courtyard, gives access to it.

A U-shaped structure of red vitrified brick, coated white, built around three sides of the open space provides six duplex apart-

ments with private entrances from the courtyard, each apartment containing a small kitchen, a large studio-living room with wood-burning fireplace and circular staircase leading to two bedrooms and a bath on the upper floor. Duplex apartments afforded economy of space. Hallways were eliminated. The courtyard serves as a means of access as well as a center of beauty and source of light. Each living room has a large studio-window. In the end and center apartments, the studio-windows face the courtyard, whereas in the rear apartments smaller windows facing the courtyard are provided in addition to the studio windows facing the alley.

The loggia, besides being decorative, supports a balcony that serves as fire escape for the third floor shops and the upper floors of the end apartments, thus partially solving, in a beautiful way, the fire-exit problem. The necessity to provide two means of egress on each floor, applied to each floor of the duplex apartments as well as to the studios. There was no difficulty in making fire-exit provisions for the shops or for the lower floors of

apartments, and doors to the rear balcony met the requirements for the upper floors of the rear apartments. Matters were more complicated in the upper floors of center apartments. However, the use of a glazed panel furnishes an emergency exit through the rear apartment to the rear fire escape.



COURTYARD
MALABRY COURT, CHICAGO
PHILIP B. MAHER, ARCHITECT

THE ROBERT F. HOLDEN HOUSE, HAVERFORD, PENNSYLVANIA

MELLOR, MEIGS & HOWE, ARCHITECTS

THE American house of today is often, like our people, the child of many races, and its outward form is as much a matter of chance as of choice. Yet, whether it be Spanish-Italian-American as is the house of Robert F. Holden, at Haverford, Pennsylvania, which we are about to discuss, or of any other descent, there will always be found behind its accidental disguise a certain fairly constant internal and external economy which is the real expression of American life. In the consistent development of this function from the needs and tastes of the owner, the accidents of ground and orientation, and the materials available, lies the chief interest of any house, or indeed of any building, and its surroundings.

In the present case the nature of the site presented very definite conditions. The general easterly slope of the property was broken by a sort of knoll or promontory, where once had stood a farm-house surrounded by large trees. The farm-house having been of modest proportions, the trees which surrounded it were close together, and at markedly different levels. In order to preserve them intact, therefore, the plan of the house was so designed that its various access doors should lead to the natural levels of the ground, without terracing or heavy grading. From this major consideration were evolved the North vestibule with descending steps, the sloping tunnel from the hall to the South door, and the steps down from the hall and dining room to the living room and loggia, respectively, as well as the general form of the plan. To meet all these natural requirements, to give each room its proper orientation, and at the same time arrange the service wing and court so they should be separated

from the owner's portion of the house and grounds by the garage on one side and the loggia on the other, making every element play its full part in utility and composition, without waste of means, was a work of some patience and ingenuity.

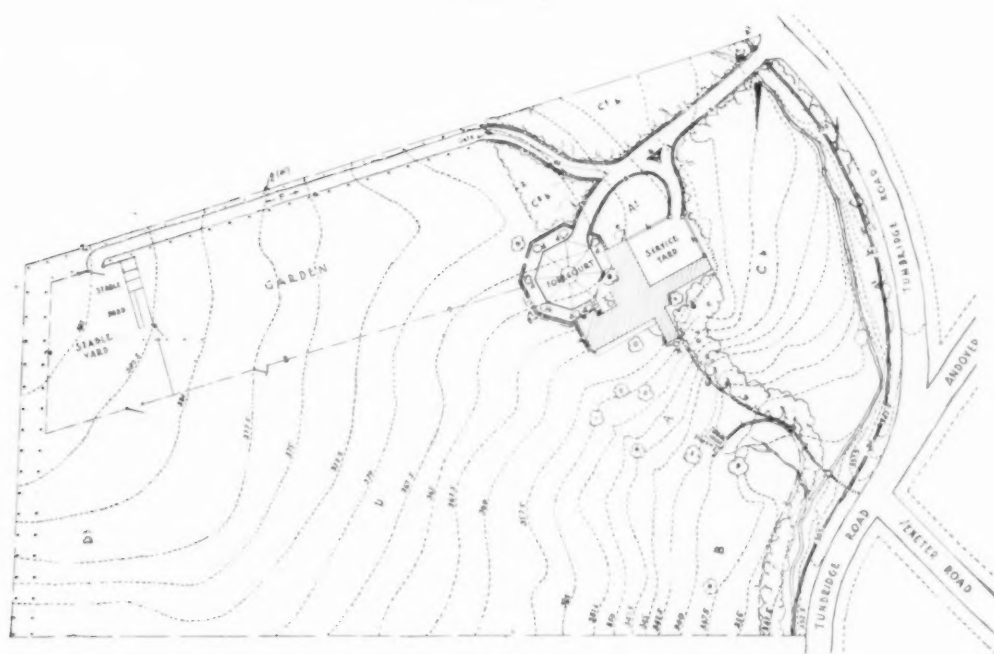
The owner's taste for Italian architecture and his wish that his house should not be large, presented a further problem, for within modest proportions it is difficult to achieve the large scale which is one of the great beauties of Italian work. Advantage was taken of the various natural ground levels to meet this difficulty. The floor of the living room was placed on the lowest level, thus achieving a high ceiling, and the loggia was also detached from the body of the house so that the height of its arches should not be cramped by the floor above. Furthermore, the hall, running the length of the main body of the house, was provided with a gallery suspended from the ceiling girders along one side, instead of being divided into two floors, so that not only was a good height obtained on the interior, but a large window could be provided on the exterior to light both levels, instead of two smaller superposed windows.

The general exterior development has not as yet been completed and is still undetermined, though various plans have been considered; but in principle the object kept in view was to preserve the beautiful natural conformation of the ground, with its already well-grown trees, following the old-fashioned American tradition rather than the Italian.

In the use of material, American conditions were also kept in view. The wide gutter mould and all the architectural details were formed of precast concrete blocks, made at



NORTH FAÇADE

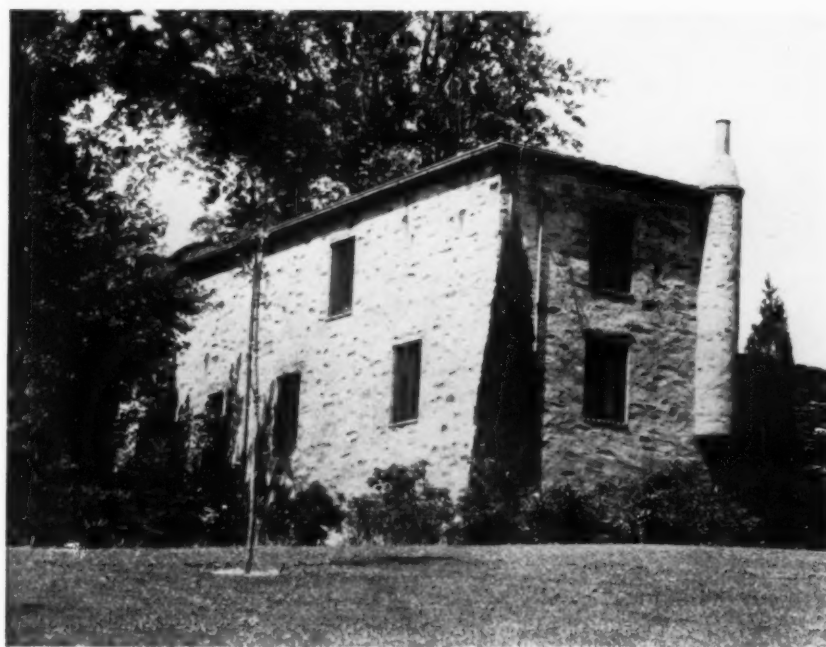


PLOT PLAN

RESIDENCE OF ROBERT F. HOLDEN, ESQ., HAVERFORD, PA.
MELLOR, MEIGS & HOWE, ARCHITECTS



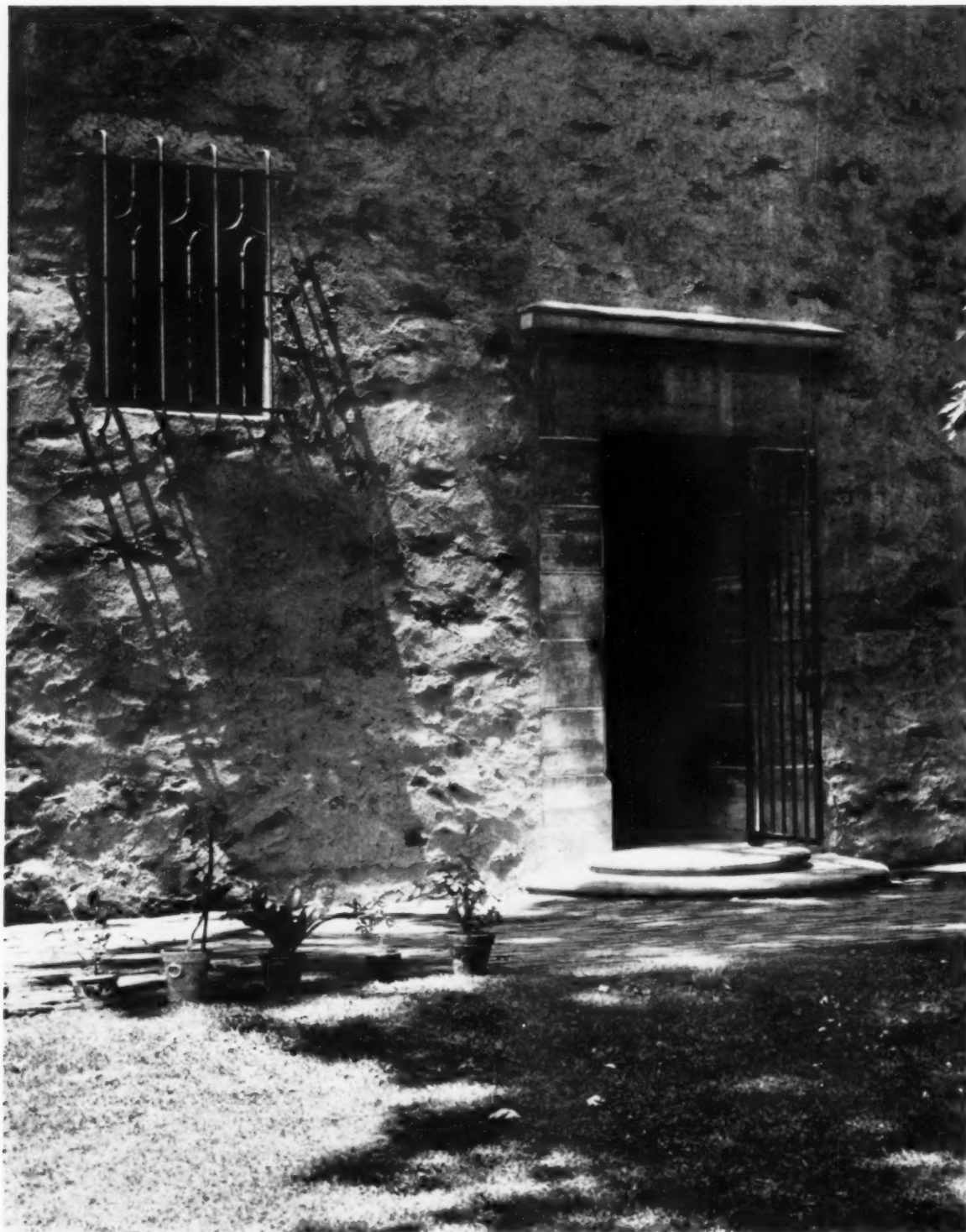
SOUTH FAÇADE



SERVICE WING

RESIDENCE OF ROBERT F. HOLDEN, ESQ., HAVERFORD, PA.

MELLOR, MEIGS & HOWE, ARCHITECTS



SOUTH ENTRANCE
RESIDENCE OF ROBERT F. HOLDEN, ESQ., HAVERFORD, PA.
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MAIN ENTRANCE
RESIDENCE OF ROBERT F. HOLDEN, ESQ., HAVERFORD, PA.
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LOGGIA

RESIDENCE OF ROBERT F. HOLDEN, ESQ., HAVERFORD, PA.

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CORNER OF STUDY
RESIDENCE OF ROBERT F. HOLDEN, ESQ., HAVERFORD, PA.
MELLOR, MEIGS & HOWE, ARCHITECTS

the site. The roof was covered with copper, a material better suited to our rigorous climate than tile, and the walls of local stone were half-dashed, with wide joints, in the manner of many old Pennsylvania barns. The pink color of the mortar was a concession to the Italian tradition.

The ironwork throughout, including the hanging rods and bolts of the gallery in the

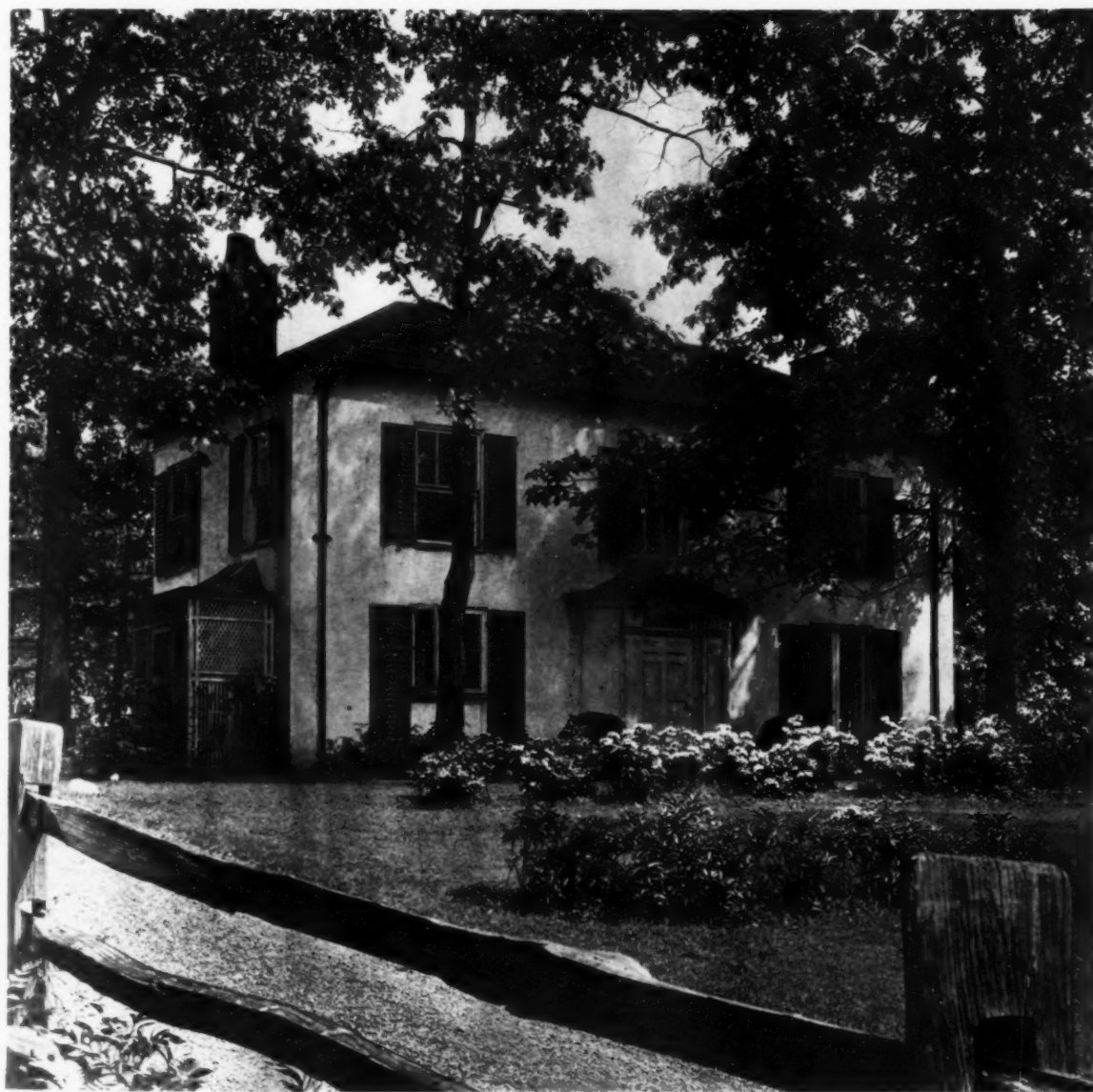
hall, were designed and executed by Samuel Yellin, whose name is a sufficient recommendation to the reader's attention; and whatever other merit in execution the house may possess is due in large measure to the interest and skill of the innumerable anonymous hands without whose coöperation the architect would be a mere drawer of meaningless lines.



HALL IN THE ROBERT F. HOLDEN HOUSE, HAVERFORD, PA.

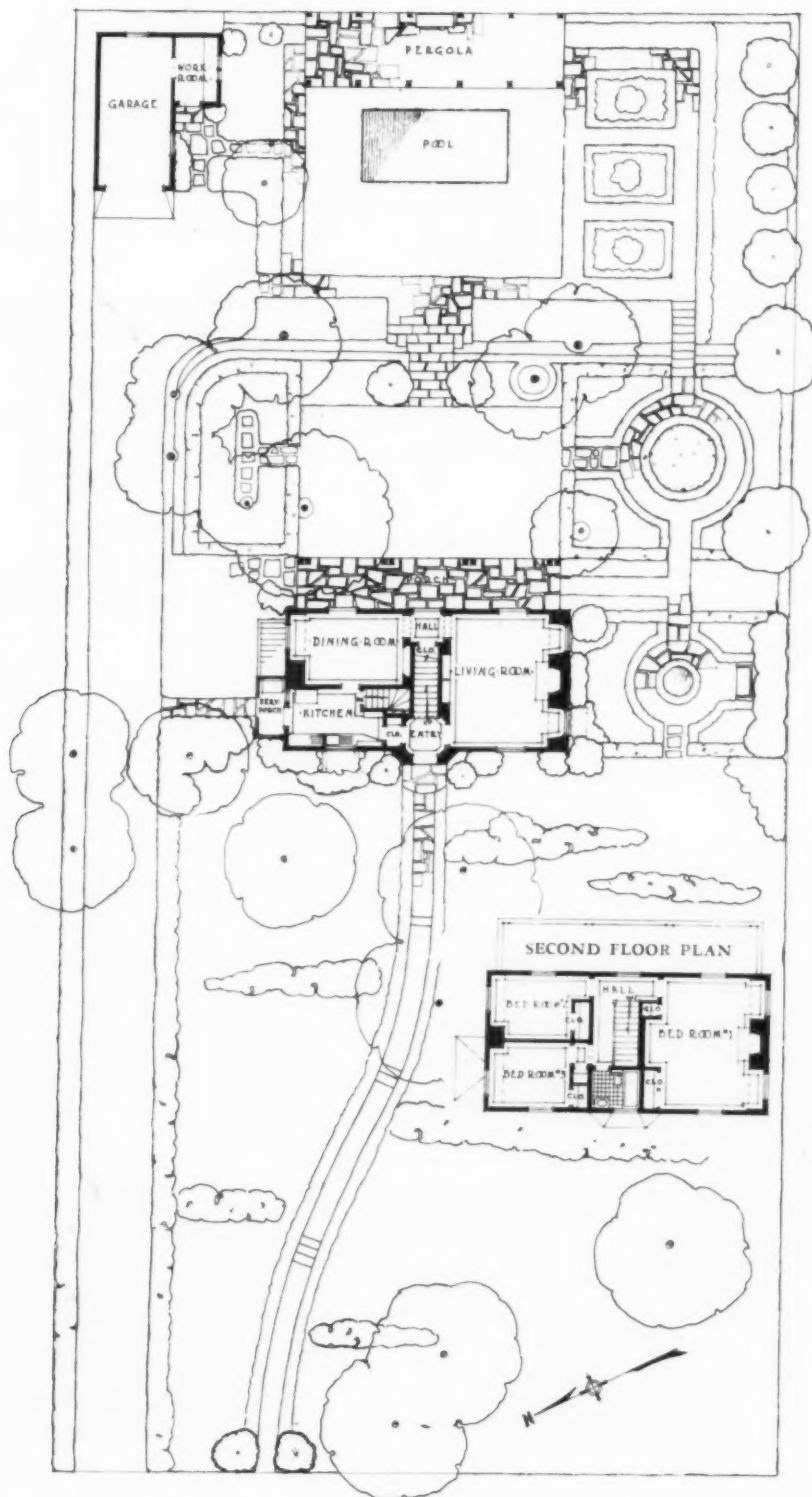
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PORTFOLIO
of
CURRENT ARCHITECTURE



Photo, Nyholm

Residence of J. P. Glasby, Esq., Verona, N. J.
PENROSE V. STOUT, ARCHITECT



FIRST FLOOR PLAN
House of Mr. Jonathan P. Glasby, Verona, N. J.
PENROSE V. STOUT, ARCHITECT



Photo, Nyholm

Residence of J. P. Glasby, Esq., Verona, N. J.
PENROSE V. STOUT, ARCHITECT



Photo, Nyholm

Residence of J. P. Glasby, Esq., Verona, N. J.
PENROSE V. STOUT, ARCHITECT



Library, Residence of Mrs. Edward Roberts, Paoli, Pa.
REMODELLED BY THOMAS HARLAN ELLETT, ARCHITECT



Dining Room, Residence of Mrs. Edward Roberts, Paoli, Pa.
REMODELLED BY THOMAS HARLAN ELLETT, ARCHITECT



Staircase, Residence of Mrs. Edward Roberts, Paoli, Pa.
REMODELLED BY THOMAS HARLAN ELLETT, ARCHITECT



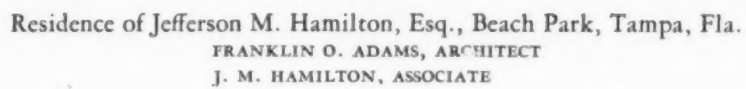
Hallway, Residence of Mrs. Edward Roberts, Paoli, Pa.
REMODELLED BY THOMAS HARLAN ELLETT, ARCHITECT

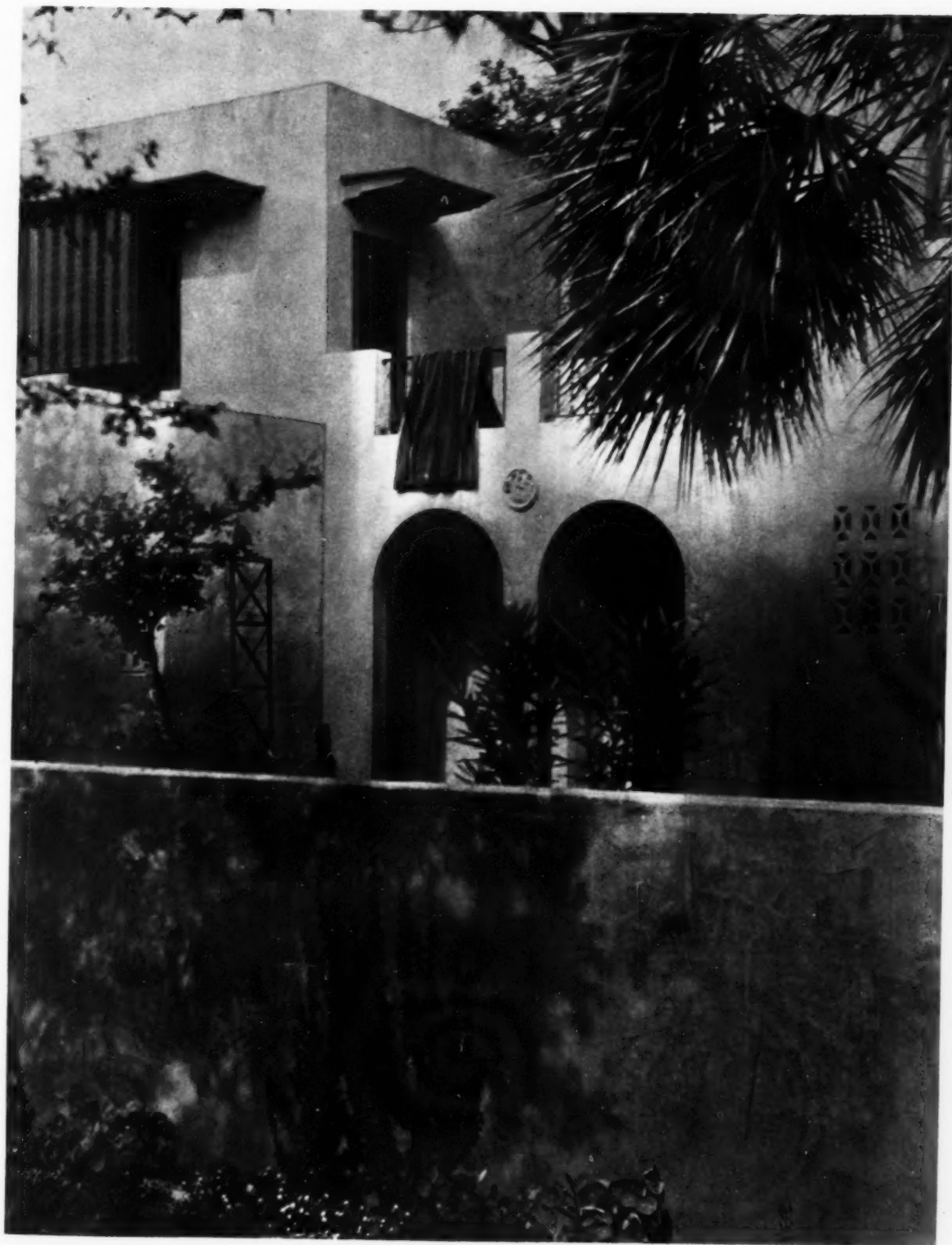


Residence of Jefferson M. Hamilton, Esq., Beach Park, Tampa, Fla.

FRANKLIN O. ADAMS, ARCHITECT

J. M. HAMILTON, ASSOCIATE





Residence of Jefferson M. Hamilton, Esq., Beach Park, Tampa, Fla.

FRANKLIN O. ADAMS, ARCHITECT

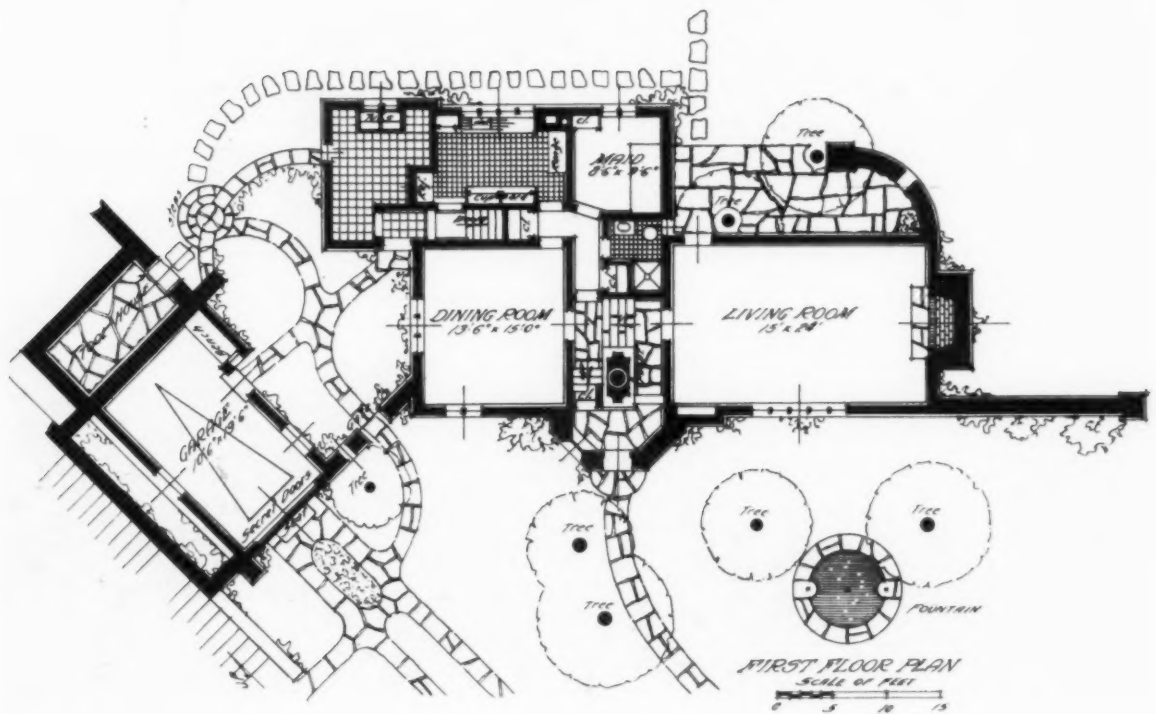
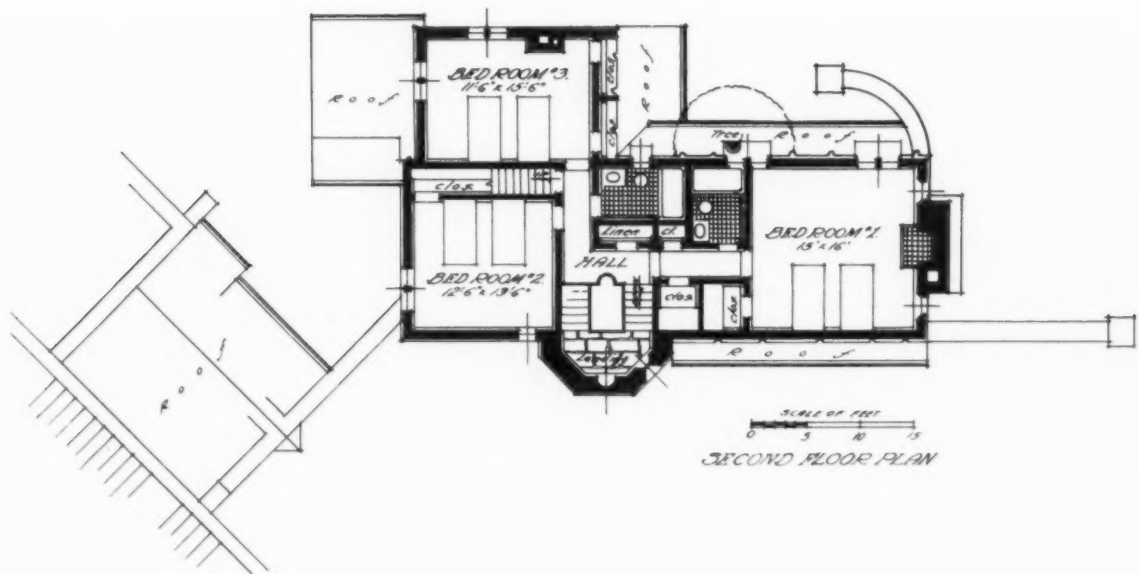
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Residence of Mrs. L. C. Hunter, Fieldston, New York
R. C. HUNTER & BRO., ARCHITECTS



Residence of Mrs. L. C. Hunter, Fieldston, New York
F. C. HUNTER & SONS, ARCHITECTS



Residence of Mrs. L. C. Hunter, Fieldston, New York
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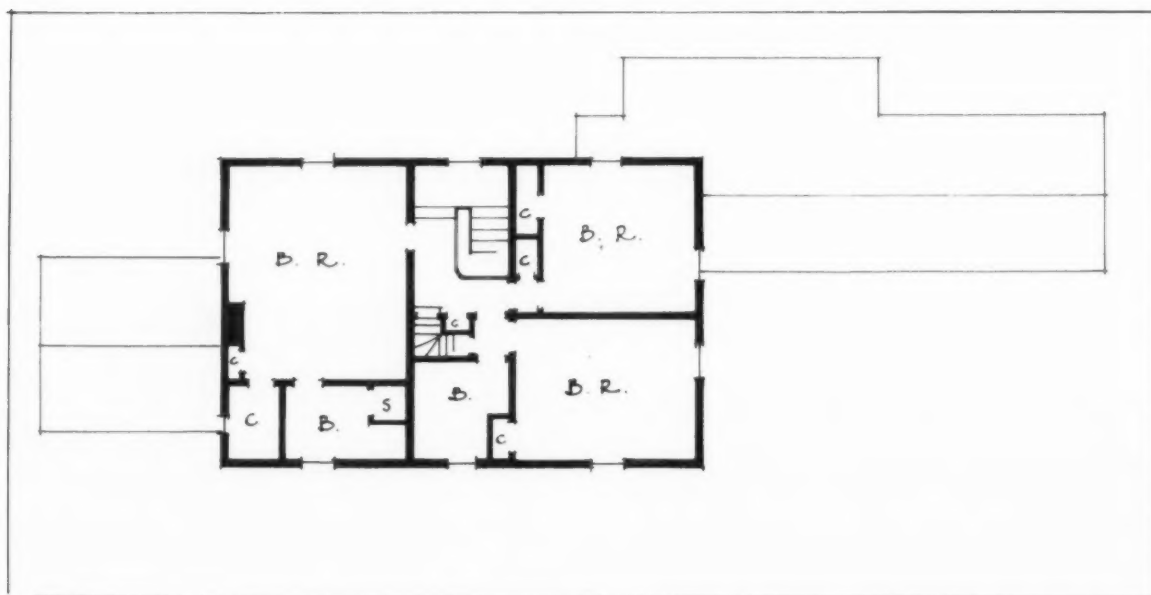


Detail of Living Room Window,
Residence of Mrs. L. C. Hunter, Fieldston, New York
R. C. HUNTER & BRO., ARCHITECTS

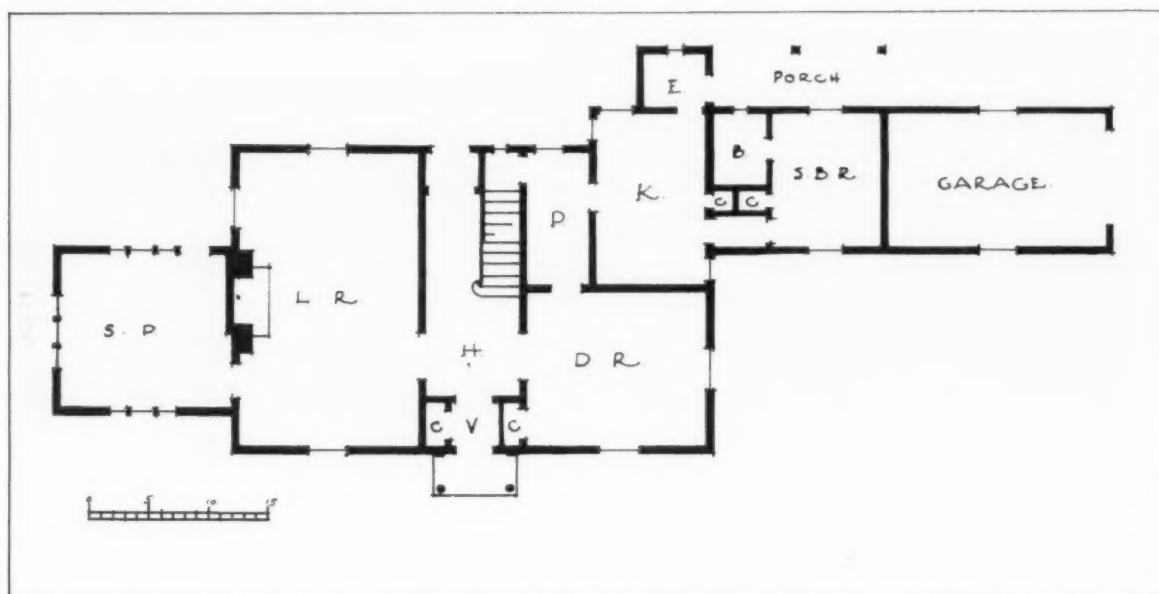


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Residence of Mrs. Ralph A. Brown, Bayside, L. I.
LEWIS WELSH, ARCHITECT



SECOND FLOOR PLAN



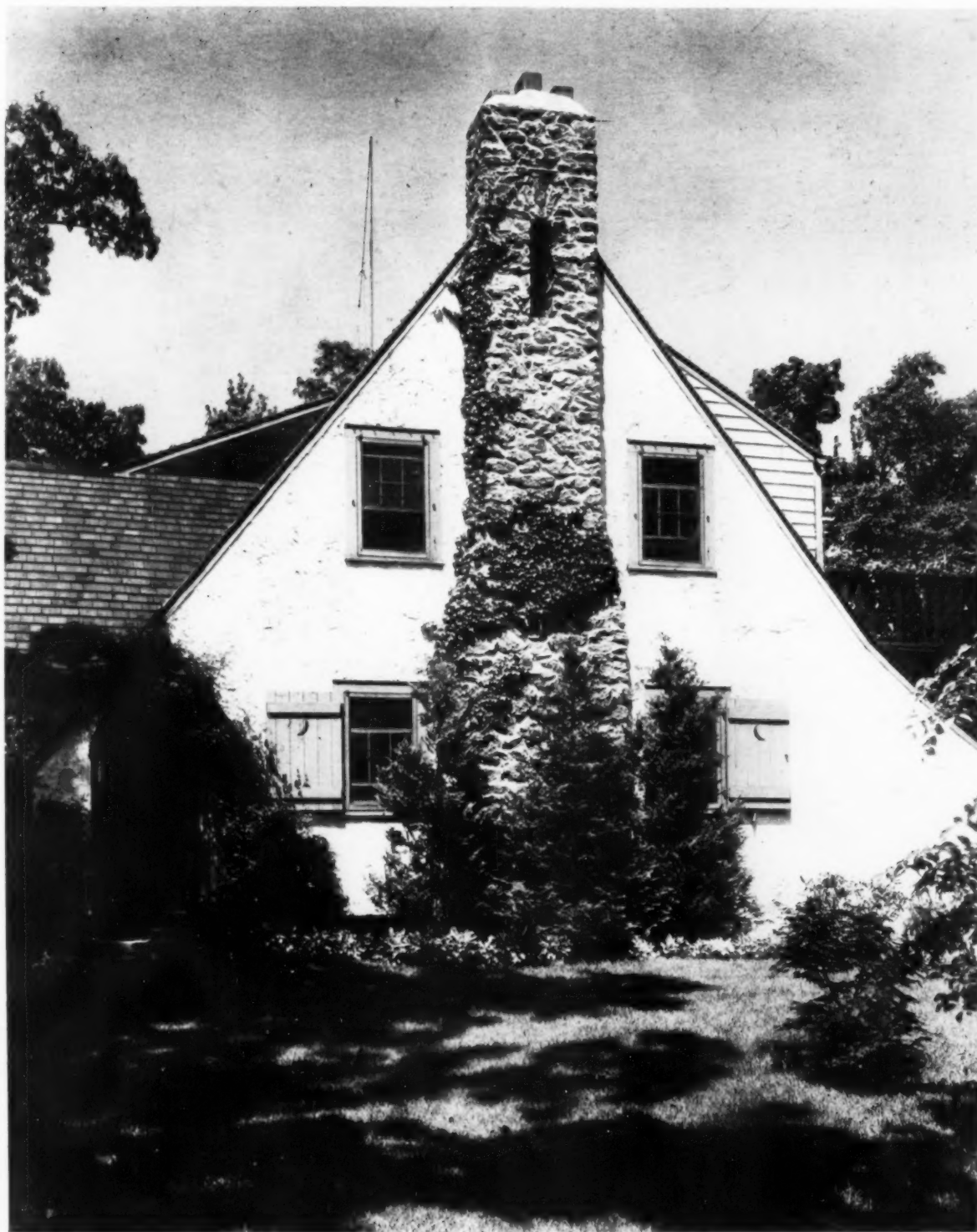
FIRST FLOOR PLAN

House of Mrs. Ralph A. Brown, Bayside, Long Island
LEWIS E. WELSH, ARCHITECT



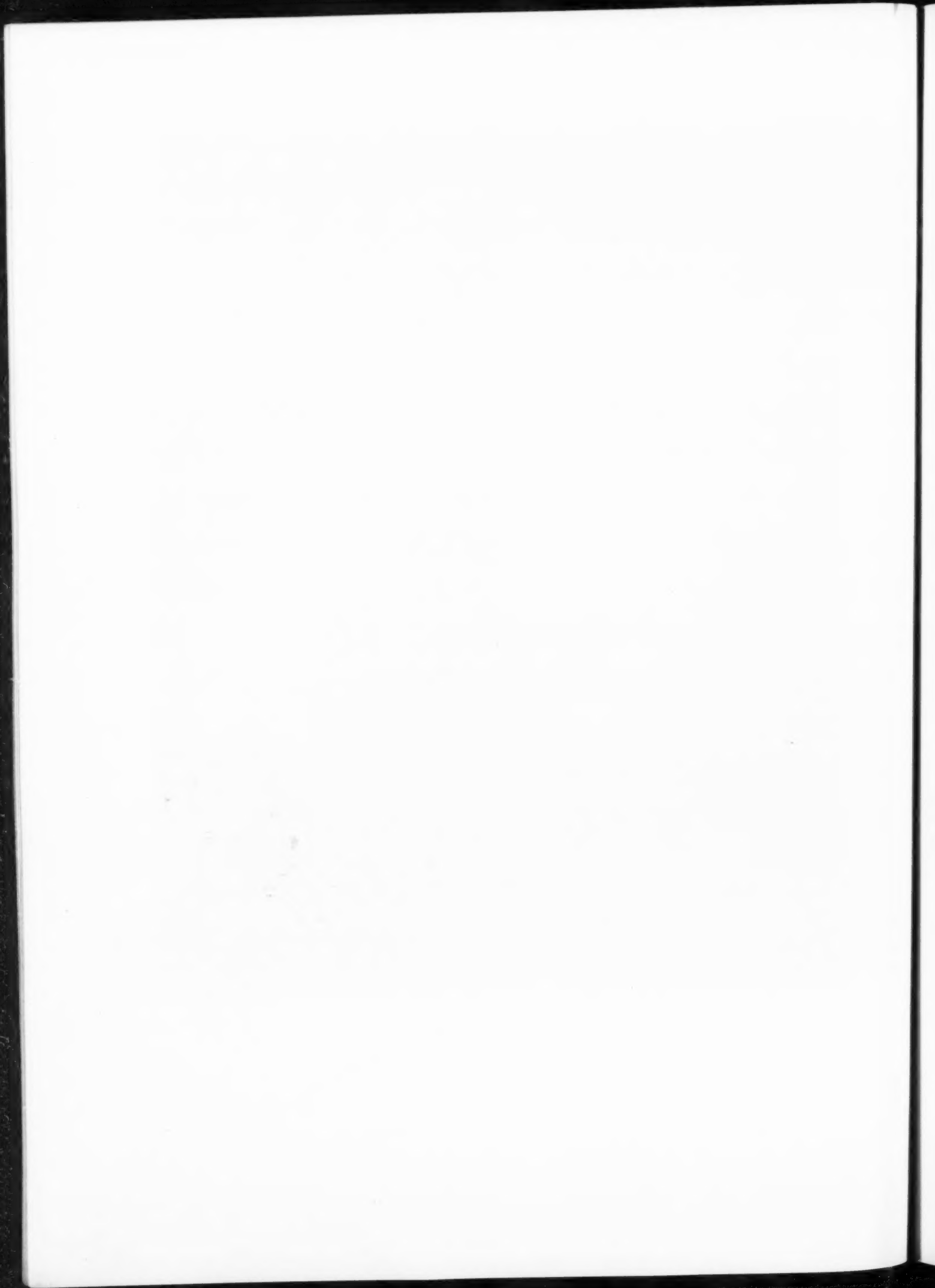
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Residence of Mrs. Ralph A. Brown, Bayside, L. I.
LEWIS WELSH, ARCHITECT



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A Residence in Pelham, New York
CLEMENT SWEETERMAN, ARCHITECT





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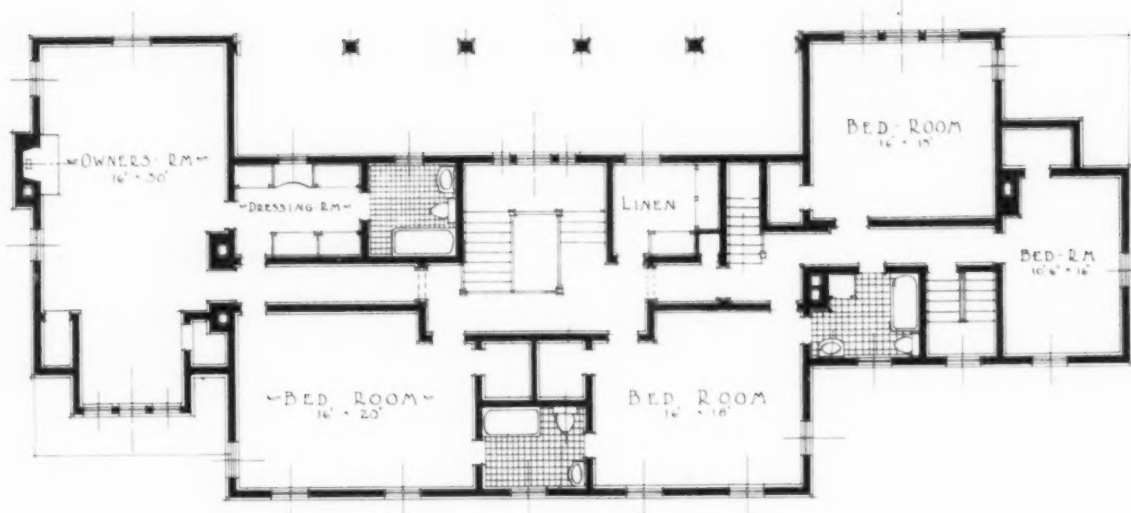
Residence of Mrs. Ernest C. E. Cramer, Douglas Manor, Long Island, N. Y.
AUBREY B. GRANTHAM, ARCHITECT



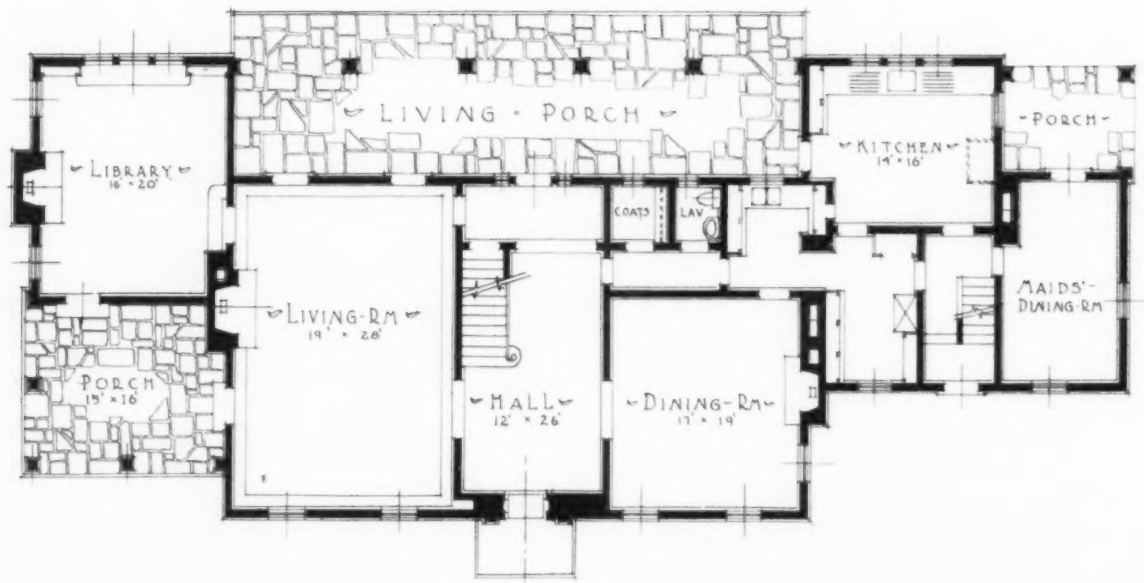
Residence of Mrs. Ernest C. E. Cramer, Douglas Manor, Long Island, N. Y.
AUBREY B. GRANTHAM, ARCHITECT



Residence of Preston St. George Floyd, Esq., Cleveland Heights, Ohio
HUGH D. SEAVER, ARCHITECT



SECOND FLOOR PLAN



FIRST AND SECOND FLOOR PLANS
 Residence of Preston St. George Floyd, Esq., Cleveland Heights, Ohio
 HUGH D. SEAVER, ARCHITECT

✓ IN THE CAUSE OF ARCHITECTURE

BY FRANK LLOYD WRIGHT

II. WHAT "STYLES" MEAN TO THE ARCHITECT

IN WHAT is now to arise from the plan as conceived and held in the mind of the architect, the matter of style may be considered as of elemental importance.

In the logic of the plan what we call "standardization" is seen to be a fundamental principle at work in architecture. All things in Nature exhibit this tendency to crystallize—to form and then conform, as we may easily see. There is a fluid, elastic period of becoming, as in the plan, when possibilities are infinite. New effects may, then, originate from the idea or principle that conceives. Once form is achieved, that possibility is dead so far as it is a creative flux.

Styles in architecture are part and parcel of this standardization. During the process of formation, exciting, fruitful. So soon as accomplished—a prison house for the creative soul and mind.

"Styles" once accomplished soon become yard-sticks for the blind, crutches for the lame, the recourse of the impotent.

As humanity develops there will be less recourse to the "styles" and more style,—for the development of humanity is a matter of greater creative power for the individual—more of that quality in each that was once painfully achieved by the whole. A richer variety in unity is, therefore, a rational hope.

So this very useful tendency in the nature of the human mind, to standardize, is something to guard against as thought and feeling are about to take "form,"—something of which to beware,—something to be watched. For, over-night, it may "set" the form past redemption and the creative matter be found dead. Standardization is, then, a mere tool, though indispensable, to

be used only to a certain extent in all other than purely commercial matters.

Used to the extent that it leaves the spirit free to destroy it at will,—on suspicion, maybe,—to the extent only that it does not become a style—or an inflexible rule—is it desirable to the architect.

It is desirable to him only to the extent that it is capable of new forms and remains the servant of those forms. Standardization should be allowed to work but never to master the process that yields the form.

In the logic of the plan we see the mechanics that is standardization, this dangerous tendency to crystallize into styles, at work and attempting to dispose of the whole matter. But if we are artists, no one can see it in the results of our use of it, which will be living and "personal," nevertheless.

There is a dictum abroad that "Great Art" is impersonal.

The Universal speaks by way of the Personal in our lives. And the more interesting as such the deliverer is, the more precious to us will that message from the Universal be. For we can only understand the message in terms of ourselves. Impersonal matter is no matter at all—in Art. This is not to say that the manner is more than the matter of the message—only to say that the man is the matter of the message, after all is said and done. This is dangerous truth for weak-headed egotists in architecture who may be in love with their own reflections as in a mirror.

But why take the abuse of the thing for the thing itself and condemn it to exalt the mediocre and fix the commonplace?

All truth of any consequence whatsoever, is dangerous and in the hands of the impotent—damned. Are we, therefore, to cling

to "safe lies"? There is a soiled fringe hanging to every manful effort to realize anything in this world—even a square meal.

The Universal will take care of itself.

Let us tune up with it and it will sing through us, because of us, the song man desires most to hear. And that song is Man.

The question is now, how to achieve *style*, how to conserve that quality and profit to the fullest extent by standardization, the soul of the machine, in the work that is "Man." We have seen how standardization, as a method, serves as guide in the architect's plan, serves as a kind of warp on which to weave the woof of his building. So far, it is safe and may be used to any extent as a method while the "idea" lives. But the process has been at work in everything to our hand that we are to use with which to build. We can overcome that, even profit by it, as we shall see. The difficulty is that it has been at work upon the man for whom we are to build. He is already more or less mechanized in this the Machine-Age. To a considerable extent he is the victim of the thing we have been discussing—the victim, I say, because his ideas are committed to standards which he now wilfully standardizes and institutionalizes until there is very little fresh life left in him. To do so is now his habit and, he is coming to think, his virtue.

Here is the real difficulty and a serious one.

What fresh life the architect may have is regarded with distrust by him, suspected and perhaps condemned on suspicion, merely, by this habituate who standardizes for a living—now, and must defend himself in it. The plan-factory grew to meet his wants. Colleges cling to the "classic" to gratify him. His "means" are all tied up in various results of the process. He is bound hand and foot, economically, to his institutions and blindfolded by his "self-interest." He is the slave of the Expedient—and he calls it the Practical! He believes it.

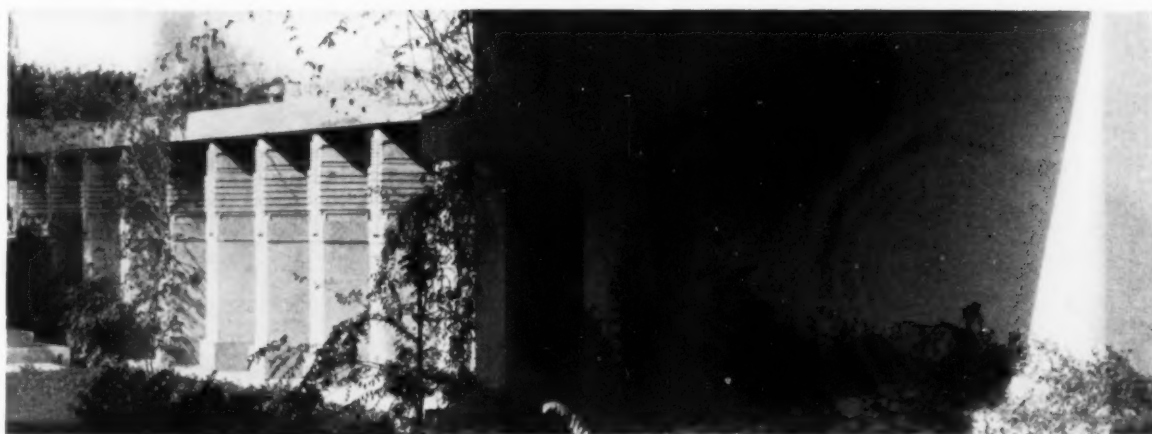
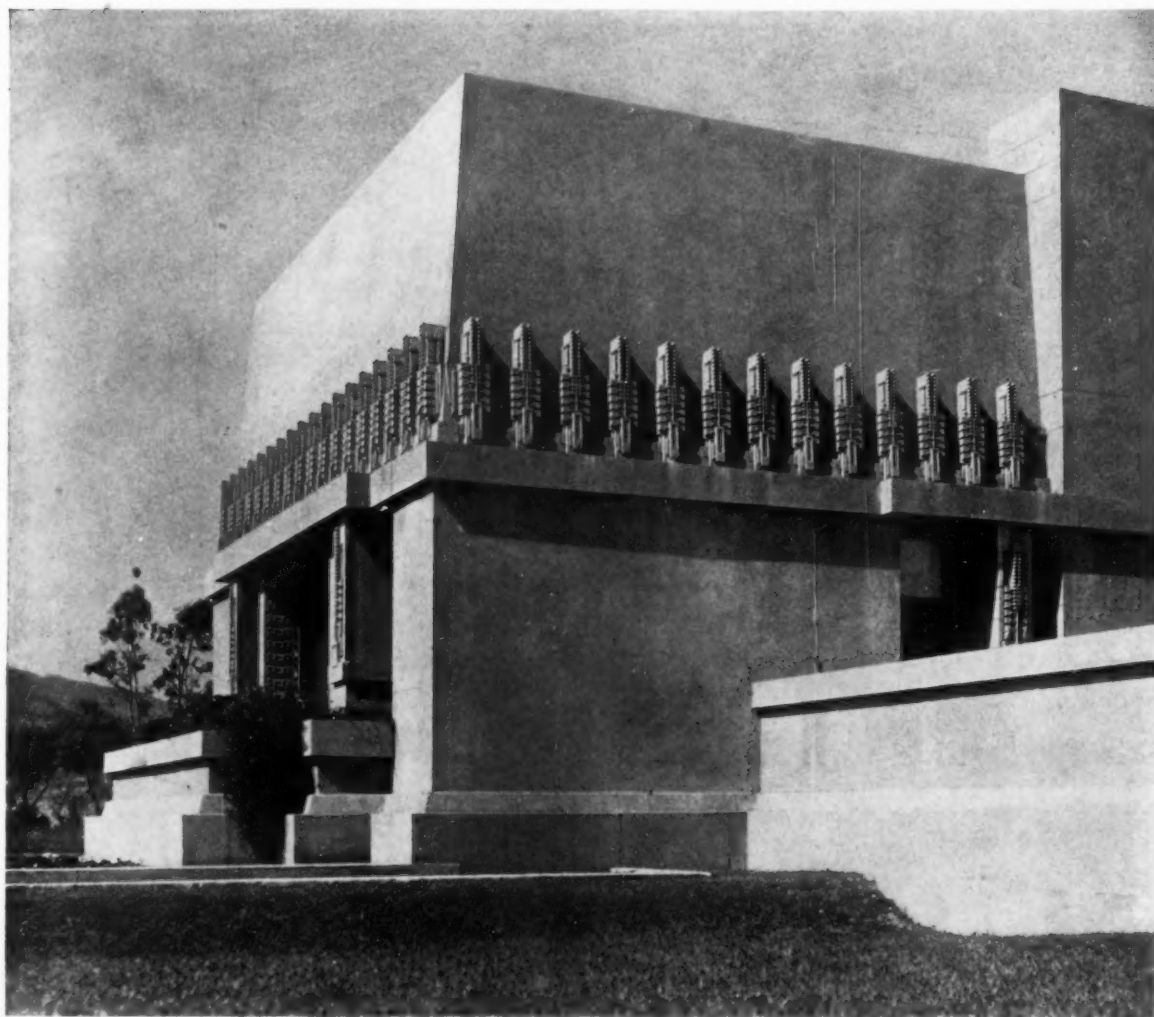
What may be done with him?

Whatever was properly done would be to "undo" him, and that can't be done with his consent. He cannot be buried because it is a kind of living death he knows. But there are yet living among him those not so far gone. It is a matter of history that the few who are open to life have made it eventually what it is for the many. History repeats itself, as ever. The minority report is always right—John Bright pointed to history to prove it.

What we must work with is that minority—however small. It is enough hope, for it is all the hope there ever was in all the world since time began, and we believe in Progress.

These slaves to the Expedient are all beholden to certain ideas of certain individuals. They tend to accept, ready-made, from those individuals their views of matters like style and, although style is a simple matter, enough nonsense has been talked about it by architects and artists. So "Fashion" rules with inexorable hand. The simple unlettered American man of business, as yet untrained by "looted" culture, is most likely, in all this, to have fresh vision. And, albeit a little vulgar, there, in him, and in the minority of which we have just spoken, is the only hope for the architectural future of which we are going to speak.

The value of style as against standardized "styles" is what I shall try to make clear and, to illustrate, have chosen from my own work certain examples to show that it is a quality not depending at all upon "styles," but a quality inherent in every organic growth—as such. Not a self-conscious product at all. A natural one. I maintain that if this quality of style may be had in these things of mine, it may be had to any extent by Usonia, did her sons put into practice certain principles which are at work in these examples as they were once at work when the antique was "now." This may be done with no danger of forming a style—except among those whose



✓ THE GRAMMAR OF A STYLE
FRANK LLOYD WRIGHT, ARCHITECT

characters and spiritual attainments are such that they would have to have recourse to one anyway.

The exhibition will become complete in the course of this series. The immediate burden of this paper is properly to evaluate this useful element of standardization with which the architect works for life, as in the "logic of the plan," and show how it may disastrously triumph over life as in the "styles" in this matter that confronts him now.

This antagonistic triumph is achieved as the consequence of man's tendency to fall in love with his tools, of which his intellect is one, and he soon mistakes the means for the end. This has happened most conspicuously in the architectural Renaissance. The "re-birth" of architecture. Unless a matter went wrong and died too soon there could be no occasion for "re-birth." But according to architects, architecture has been in this matter of getting itself continually re-born for several centuries until one might believe it never properly born, and now thoroughly dead from repeated "re-birth." As a matter of fact, architecture never needed to be born again—the architects who thought so did need to be; but never were.

A few examples may serve to show "architecture" a corpse, like sticking a pin into some member of a cadaver. Such architectural members for instance as the cornice—pilasters and architraves—the façade and a whole brain-load of other instances of the moribund.

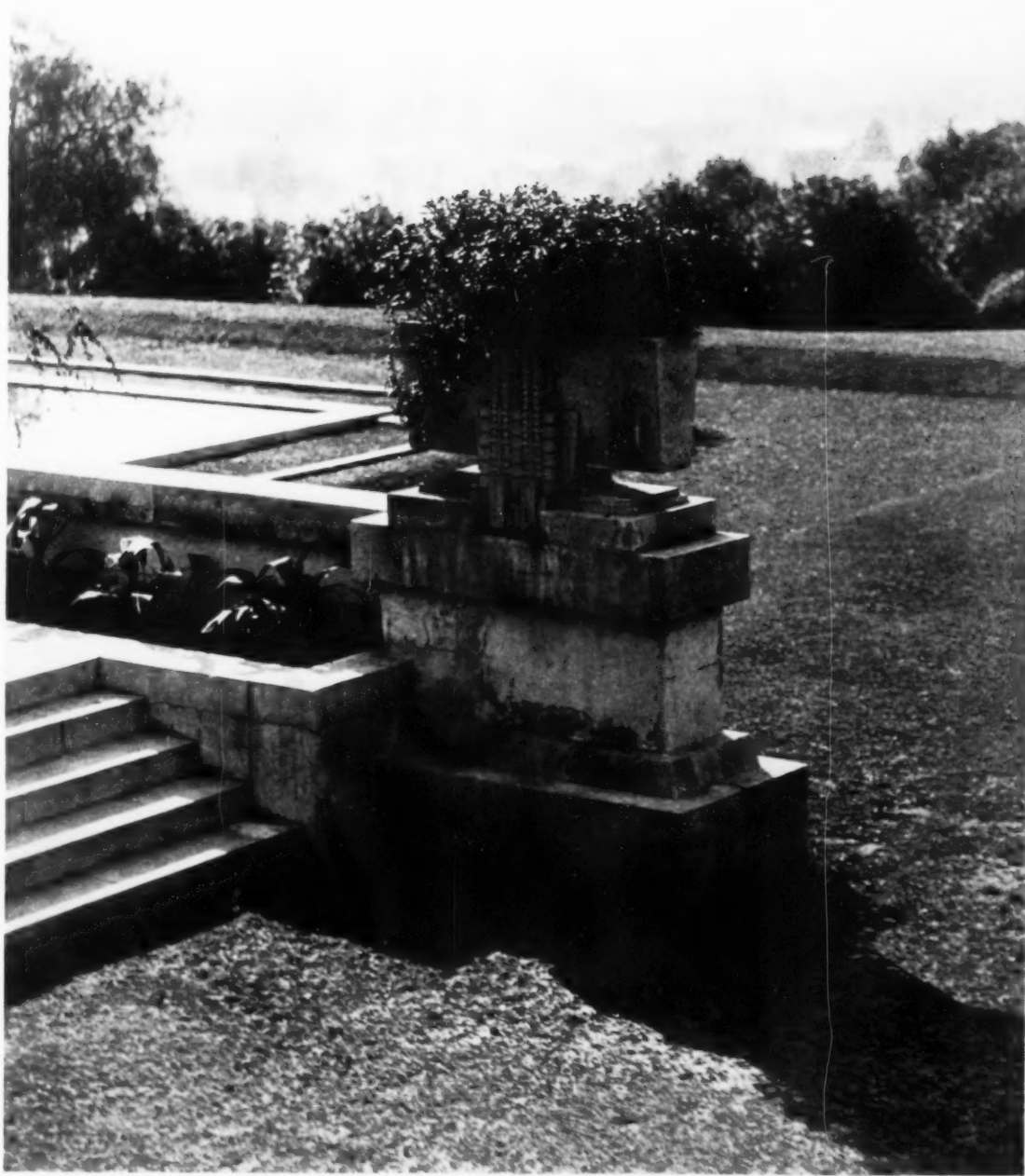
But architecture has consisted of these things. And architecture before that had the misfortune to be a non-utilitarian affair—it was a matter of decorating construction or sculpturing, from the outside, a mass of building material. At its worst it became a mere matter of constructing decoration. This concept of architecture was peculiarly Greek. And the Greek concept became the architectural religion of the modern world and became so, strangely enough, just

when Christianity became its spiritual conviction. The architectural concept was barbaric, unspiritual—superficial. That did not matter. Architecture was "re-born" in Florence on that basis and never got anywhere below the surface afterward, owing to many inherent inconsistencies with interior life as life within, lived on. I am talking of "Academic" architecture.

Of the three instances we have chosen, the cornice would be enough to show—for as it was, the other two were, and so were all besides. We are now attacking the standard that became standardized.

It was a standard that, to the eye, had grace and charm but to the mind had, never, organic integrity. It was "exterior" as thought, however exquisite the refinement and refreshing the play of light and shadow, or enticing the form—or seductive the nuances of shade. It could live only on the surface—and thrive as a "cult." It was aristocratic as such. Sometimes an applied, studied elegance, it was often a studious refinement. But it had no interior vitality to inform new conditions and develop new forms for fresh life. The cornice, a constructed thing, constructed as a form for its own sake, became fixed as the characteristic architectural expression of this culture. The cornice was a gesture—a fine gesture, but an empty one. What original significance the cornice had was soon lost. It had come by way of the eaves of a projecting and visible roof. It stayed for "the look of the thing" centuries after its use and purpose had gone. It was said to be "a thing of beauty." It became the last word in the "language" of approved form, regardless of interior significance. And it hangs today in the eye of the sun, as dubious an excrescence as ever made shift. It has said the last word for "exterior" architecture. For the cornice has all but disappeared, and with it disappears a horde of artificialities no nearer truth.

Another concept of building enters in this coming era.



PARAPET DETAIL, BARNSDALL RESIDENCE
FRANK LLOYD WRIGHT, ARCHITECT

The building is no longer a block of building material dealt with, artistically, from the outside. The room within is the great fact about the building—the *room* to be expressed in the exterior as *space enclosed*. This sense of the *room* within, held as the great *motif* for enclosure, is the advanced thought of the era in architecture, and is now searching for exterior expression.

This is another conception of architecture entirely. It is probably new under the sun.

Here we have a compelling organic significance instead of seductive imposition-of-elegance.

Architecture so born needs no "re-birth." It will work out its own destiny at all times, in all places, under all conditions—naturally.

It will not fail of style.

This concept is a minority report in this democratic era. But it is the natural one for that era because it is consistent with the nature of the highest spiritual and ethical ideal of democracy.

To make clear to the young architect this "interior" initiative which is now his, is necessary to any comprehension on his part of the opportunity that is now to his hand in what may rise from his plan.

Once this interior viewpoint is grasped, his own nature will gather force from the idea and, with experience, become truly potent as a creative factor in modern life concerns.

"What significance?" This should be the question through which everything in the way of "form" should be sifted in imagination before it is accepted or rejected in his work.

Contrived elegancies the weary world has obediently borne and worn and regretfully cast aside in plenty, with undefined but inextinguishable hope.

But expressions of human life, rooted in that life, to grow and beneficently expand in human thought, compelled by our principle as great trees grow in their soil and expand in the air according to their interior

principle, beguiled by the sun—that is what the world needs and what democracy must have. This is the very meaning of democracy, if it is ever to have any meaning.

The word "democracy" is used far from any such interior significance as yet. But once born into the soul and mind of American youth, this sense of architecture will grow fast and become strong as only law is strong, however weak man-made laws may ever be and pusillanimous his "enforcements."

To show this ideal at work in concrete form it is unnecessary to arouse animosity or give pain by illustrations of the falsity of the old conception, or, to be fairer, let us say the superficial character of that concept.

If we show the principle at work in certain new buildings—and it may be seen there, clearly—we will have no occasion to molest tradition or dissect the forms that are now sacred. We may leave all decently in their shrouds where architects, urged by the idea of "re-birth" have, for centuries past, wantonly refused to leave them.

Beyond what has been said of architectural members we will not go. We will go forward and then whoever will, according to his disposition, at his leisure, may look backward.

Apropos of "style"—let us take—say—Unity Temple.

Style I have said was a quality of the form that character takes, and it becomes necessary to explain what character means.

Any consistent expression of an organic-entity, as such; any animal, tree or plant has "character" we may observe. In varying degree, this character may appeal to us as beautiful. It may even be what we call "ugly" and possess the *character* which is the secret of *style*.

Character is one of our strong words. It is loosely applied to any manifestation of force. Properly, it is used to signify "individual significance."

To be insignificant is to have no "character." Observe that we may use the word

"character" for "style" and the word "style" for "character" with no great inconsistency. The words are not interchangeable, but applicable to either case. Character is the result of some inward force taking consistent outward shape, taking *form* consistent with its nature. The *exterior* any initial life-force naturally takes, reveals "character."

Character then is the significant expression of organic-entity. Yes but—

That sounds complicated—let's try again—

Character, like style, is the quality of "being" one's self—or itself—. That—too—but again incomplete.

Character is the result of nature-expression of the soul or life-principle of anything "organic" whatsoever—to the degree that the idea or life-impulse achieves consistent form to our senses—to that degree will "character" be evident.

Character then is not only fate—

As a final definition we may say that "*character*" appears to be nature's "*art*."

We may observe it in the smooth, dark-green water-melon, its swelling alchemy of pink flesh maturing in the sun, its multitude of black seeds, as we see its polished oval lifted above the surrounding tracery of grey-green vines,—or in the garter-snake darting its forked tongue from among the fretted leaves. How similar may be the markings, the "decoration" of both!

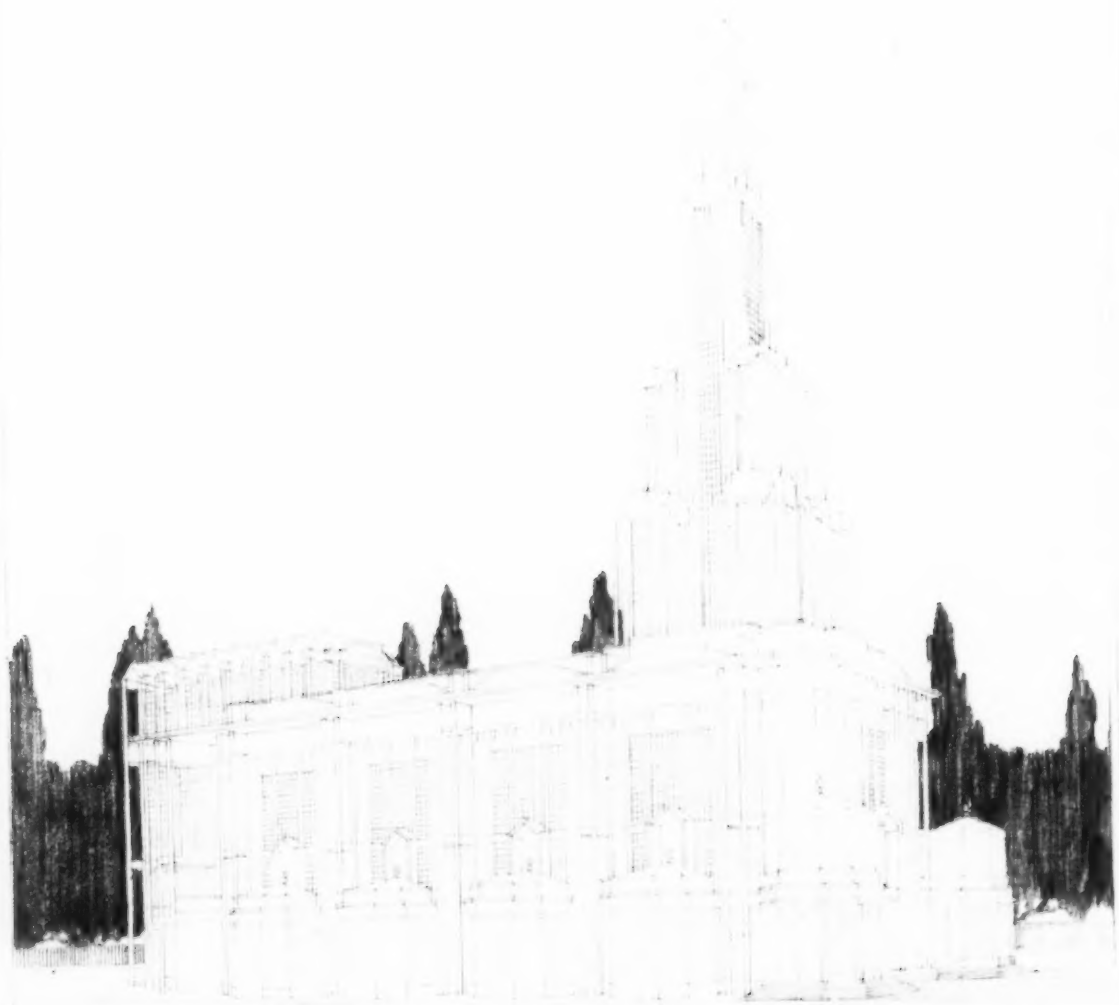
What, then, if all style must have character and all character has style—is the difference between character and style? Well—the difference is the difference between Truth and Beauty—both are forms of the same thing and inseparable from each other in any final analysis as the light ray is inseparable from its source. But we may enjoy the light, ignorant of its source, and speak of it—for that purpose we have the word style. Or we may look to the source,

ignoring its consequences. To speak of that we have the word character.

Style is a consequence of character.

The serpent has "style." Bees as well as butterflies. So has the scarab that tumbles its ball of cow-manure in the hot sun of the dusty road. The white crane, the horse, the rat, every flower, any tree—even human beings, when they are natural—have it, because they are genuine. They have *character*. Buildings often have it when they too are genuine, not posing as "architecture." The rear of the New York Public Library has something of this quality of style, while the front has only "styles." The Woolworth Building would have had it to a degree but for professional Gothic prejudices and predilection. The Suspension Bridge from New York to Brooklyn has it. Some aeroplanes have it and some steamships: by no means all of them. Many grain elevators, steel plants, engines have it, and occasionally an automobile. The Wainwright building of Saint Louis by Adler & Sullivan, as a tall building, had it. There are many tall buildings, now, that are stylish to some degree but all more or less marred by "styles." Unity Temple, for a shameless instance, has style without prejudice or predilection. How did it get it? First by directly acknowledging the *nature* of the problem presented and expressing it with a sense of appropriate shape and proportion in terms of the *character* of the materials and the process of work that was to make the building. It does this consciously and sensibly, all in its own way, simply because there never is any other way.

Let us follow this building through the thought that built it, from the beginning—when Dr. Jonhonnor, the Universalist pastor, called and said he had always admired the little white church with a steeple as seen in the "East" and wanted something like that—follow its evolution to final *form*.



DESIGN FOR A PROPOSED
 ST. MARK'S CATHEDRAL
 Perspective View

A FERRO-CONCRETE CHURCH

BY S. WOODS HILL

AT THE present moment there is in America an ever increasing stream of text being issued on ferro-concrete architecture, but very little definite design is produced. The data available consist of precepts, thoughts, hints, assertions, negations, and generalities both wide and narrow. In such a concrete matter (and I intend no levity) what is urgently needed is practice, not precept. The design which illustrates this article will speak more clearly of the aim of the author than a volume of text, and the chief intention of this article is to emphasize the salient points of the accompanying drawings.

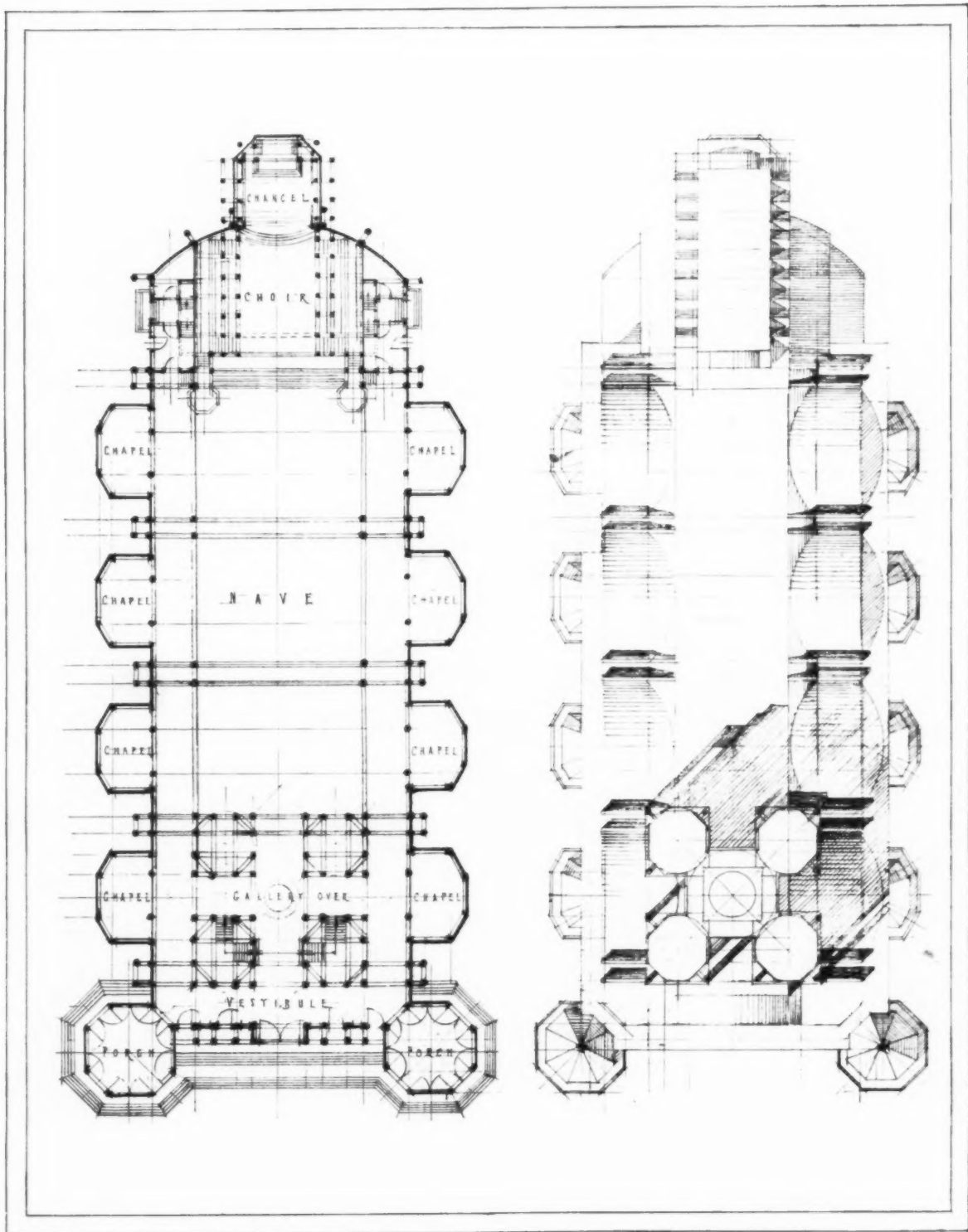
Here I will attempt to show how any architect may undertake to design ferro-concrete architecture, provided only that the spirit is quick within him. I refer to the spirit of enquiry, the spirit of adventurous research.

The basic principle of ferro-concrete architecture is the logical expression of the structural material, and the word *logical* might well be underlined. From this basic principle, by the simplest possible logic, are evolved the elements that a designer in ferro-concrete needs, and with these elements ferro-concrete architecture is composed. The word *composed* might also be underlined, for it is almost necessary to add that the elements, however logically derived, will not compose themselves into the desired architecture.

To composition must be added the "big idea" or if one may so call it, inspiration, just as in any other architecture, with this vital difference, that the inspiration can always be found in the structural problem itself. This is pinning the source of inspiration down. Inspiration is usually consid-

ered a capricious form of ghostly visitation or creative intoxication induced by copious draughts of archaeology or other stimulant. In ferro-concrete architecture the source of all inspiration is to be found in the solution of the structural problem. With the clarifying of this solution comes the bright light of inspiration, and it is this quality of auto-inspiration which distinguishes ferro-concrete architecture from all other existing forms of architectural expression; the animating principle is in the suggestion of the structural material itself. So much for the spirit that is to animate our efforts. We turn now to the consideration of our problem:

If the design herewith is examined it will be seen that a few elements have already been evolved, which are, broadly speaking, posts, beams and panels, derived from the tubes or boxes in which the material is assembled. Logic dictates that these columns, or posts, beams or ribs, panels or claustration, shall occur only where they are structurally necessary and that they shall be exactly of the dimensions which their functions in the building may demand, neither thicker nor thinner for the sake of massing, nor taller nor shorter for the sake of sentiment. Moreover, if several posts coupled together will give a higher radius of gyration than one and with less expense, that will be the logical method of employing the posts. Also if a cantilever will do the work required more economically than posts or beams, then that will be the proper method of using the material. Furthermore, if the roof can be shaped most economically during the process of construction to a form that will defy the weather, it will be illogical to make it otherwise with a view to sub-



GROUND PLAN AND ROOF PLAN
A CHURCH IN REINFORCED CONCRETE
S. WOODS HILL, ARCHITECT

sequent additions for this purpose. We may now summarize our principles thus:

1. Logically derived elements.
 2. Structural inspiration.
 3. Economy of material, labor and time.
- To these it is only necessary to add beauty of form and the designer is ready to commence the practice of ferro-concrete architecture.

The design illustrated may now be subjected to analysis in accordance with these principles, and the analysis may begin with the crude materials. These materials are sand, gravel, and steel bars. The method at present of using them is to collect the stresses at convenient points, ascertain their amount by scientific calculation, and to dispose the materials at these points by the employment of tubes or boxes.

When I say the method at present is as above, I mean the most economical method, for it may very well be, that soon we shall not need to collect the stresses for such disposal.

Briefly, then, we put up our boxes or tubes, fix their feet firmly, tie up the tops with beams, place shallow boxes for the roof,

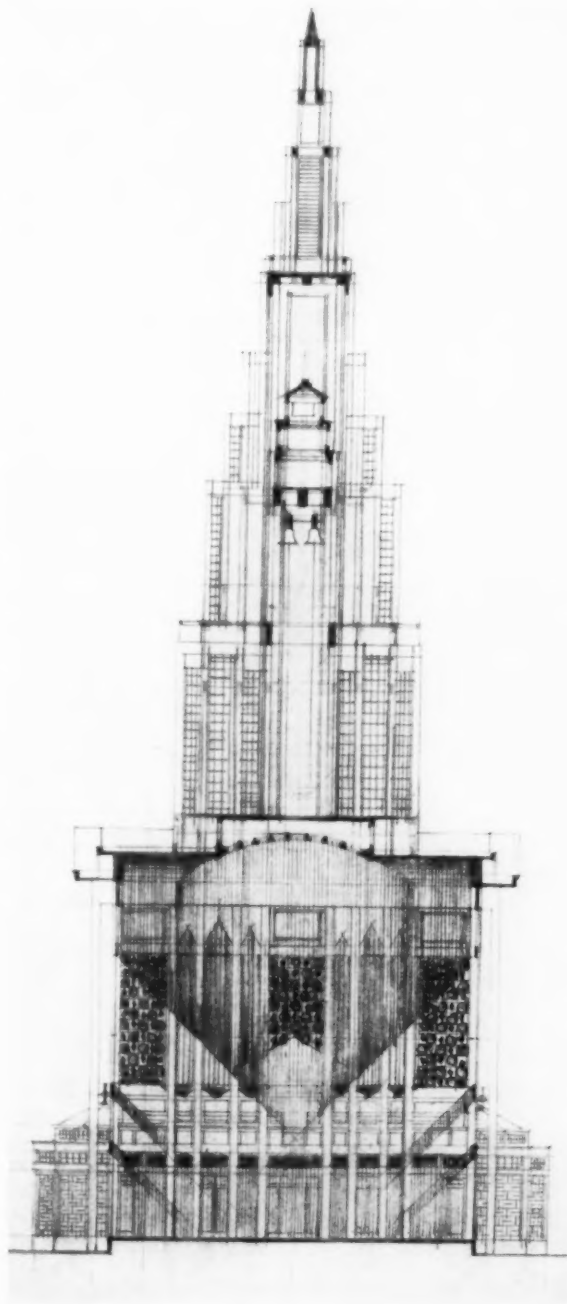
arrange the material in proper proportion, allow sufficient time to set, and the main fabric of the building is finished. With this

end in view, we lay down the first lines of our design at the outset, and for this purpose, we assemble all the subsequent parts of the design to enhance the original intention. Could anything be simpler or more logical?

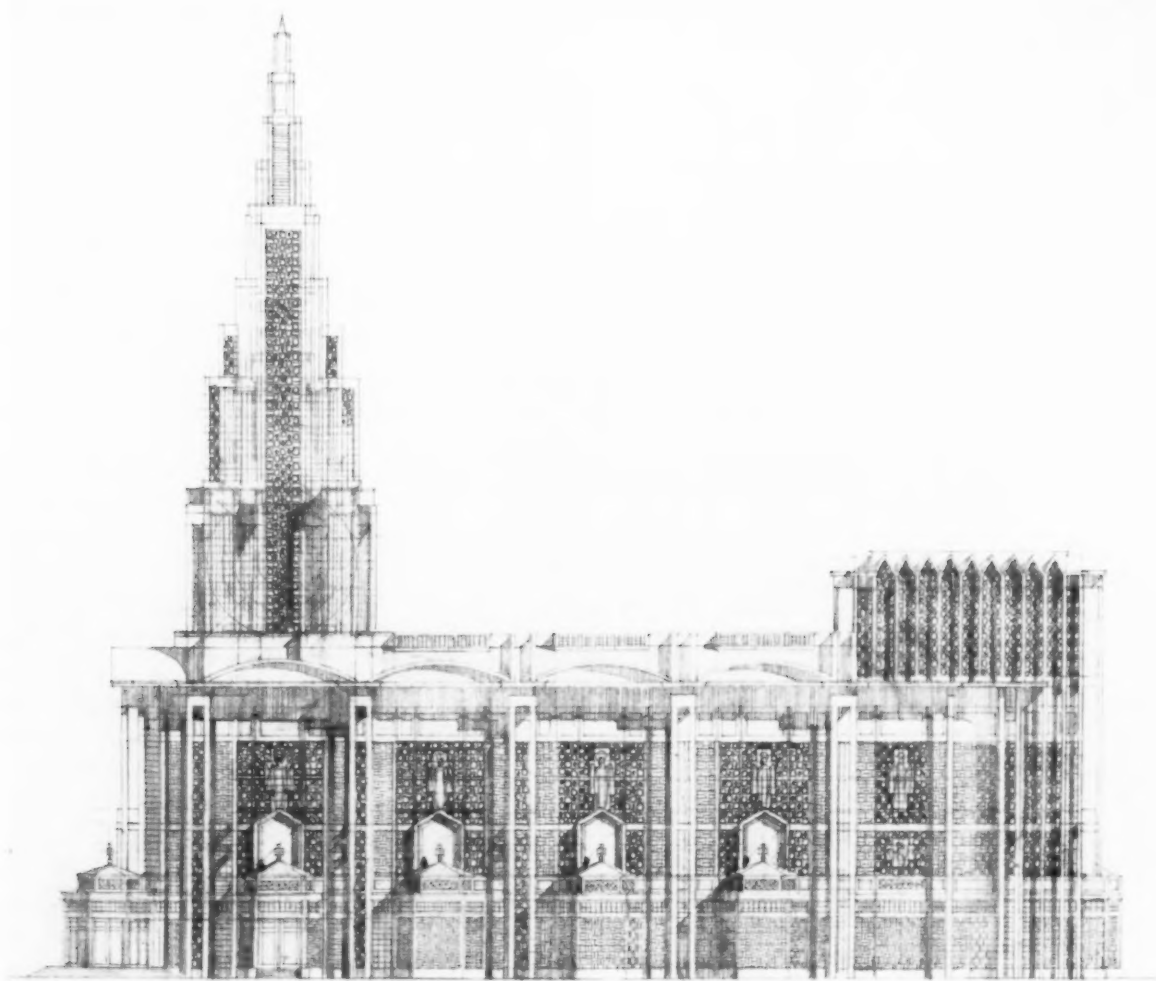
Yet, it will be remarked, has architectural design been produced? Has the result any higher claim to our attention than the bags of cement, heaps of sand and gravel and bundles of steel?

The reply to these questions is essentially yes, for all the effects obtained are intentional and accurately predetermined. If there are effects of light and shade they belong to the design as a whole, and cannot be taken away or increased or lessened without endangering the structure. There are no inflations of the *poché* to make it look monumental, and no false ceilings to give an interesting silhouette to the sections.

Where the building succeeds or fails, it reflects the true character of the designer, there is no hiding behind veneers; and that



SECTION



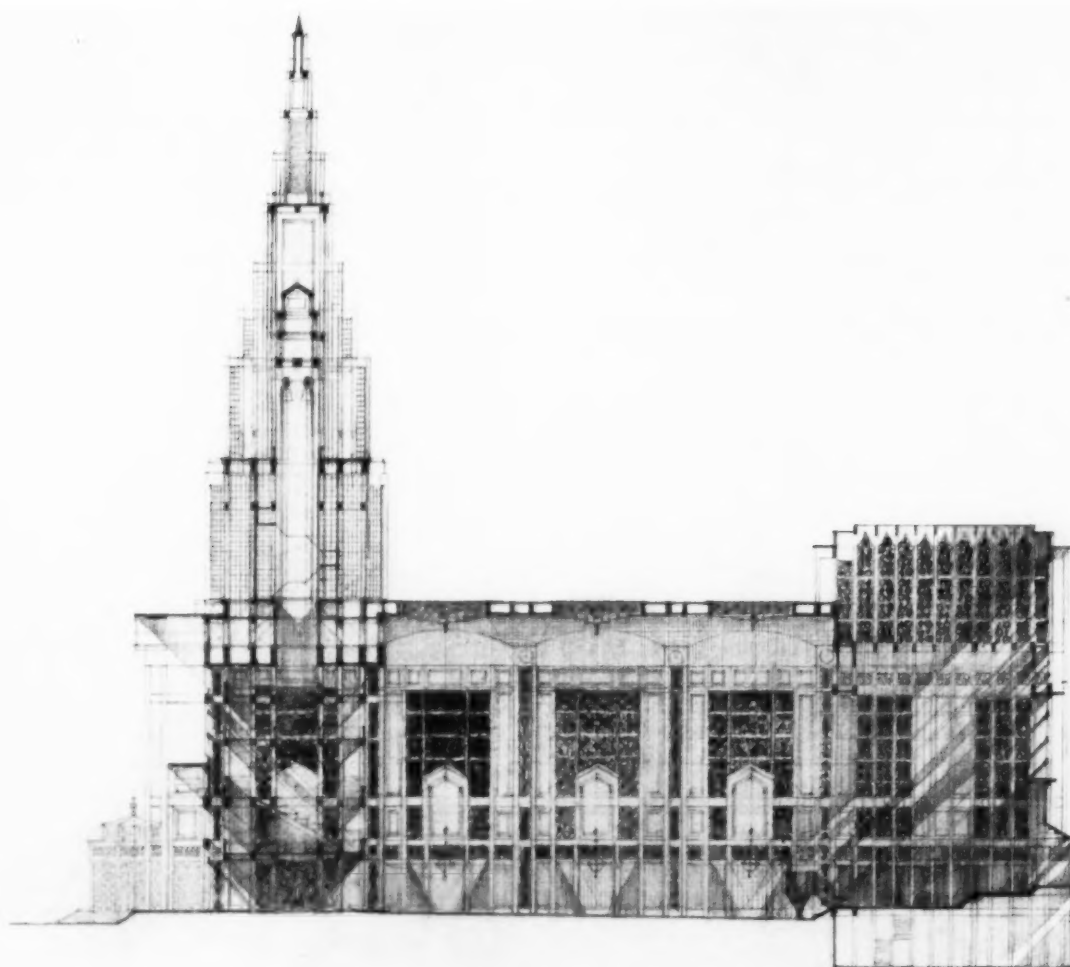
SOUTH ELEVATION
A CHURCH IN REINFORCED CONCRETE
S. WOODS HILL, ARCHITECT

is to say, no applied character for the sake of effect. That in itself is the only valuable form of design.

It is the sincere activity of one mind large or small without pretence or affectation. Truly it may be said that such activities may not be highly developed forms of design, youthful activities if you will, and in reply it need only be stated that nothing is more vital or vigorous. Provided it is alive, the lusty grub may become the lovely butterfly, and so it is with this new architecture, its youth, vigor, and vitality cannot

be denied, and it is no grave fault, rather a logical attribute, if at present it does not blaze forth in all the beauty it may aspire to.

It has been stated that the design illustrated is a logical arrangement of posts, beams and panels produced with the minimum of material, labor and expenditure of time. A brief examination of the plan and the roof sections will prove this. The structural problem involves the spanning of a wide area having a comparatively great height and the maintaining of slender ver-



LONGITUDINAL SECTION
A CHURCH IN REINFORCED CONCRETE
S. WOODS HILL, ARCHITECT

tical lines to accentuate that height. The structural details shown present a solution to such a problem, which is at once the source of inspiration for the whole expression of the building, and at the same time, the method by which it may be most economically achieved within the limits of the dimensions shown.

By spanning the roof on girders designed as cantilevers it is possible to employ the material most efficiently and economically. These girders being "upset" and projecting above the roof bring the roof slab into

action as a compression flange, which is structurally desirable. The elevations of the spandrel walls which support the segmental transverse vaults are so designed that, with proper reinforcing, they act as longitudinal beams, the effective depth increasing toward the center of the span.

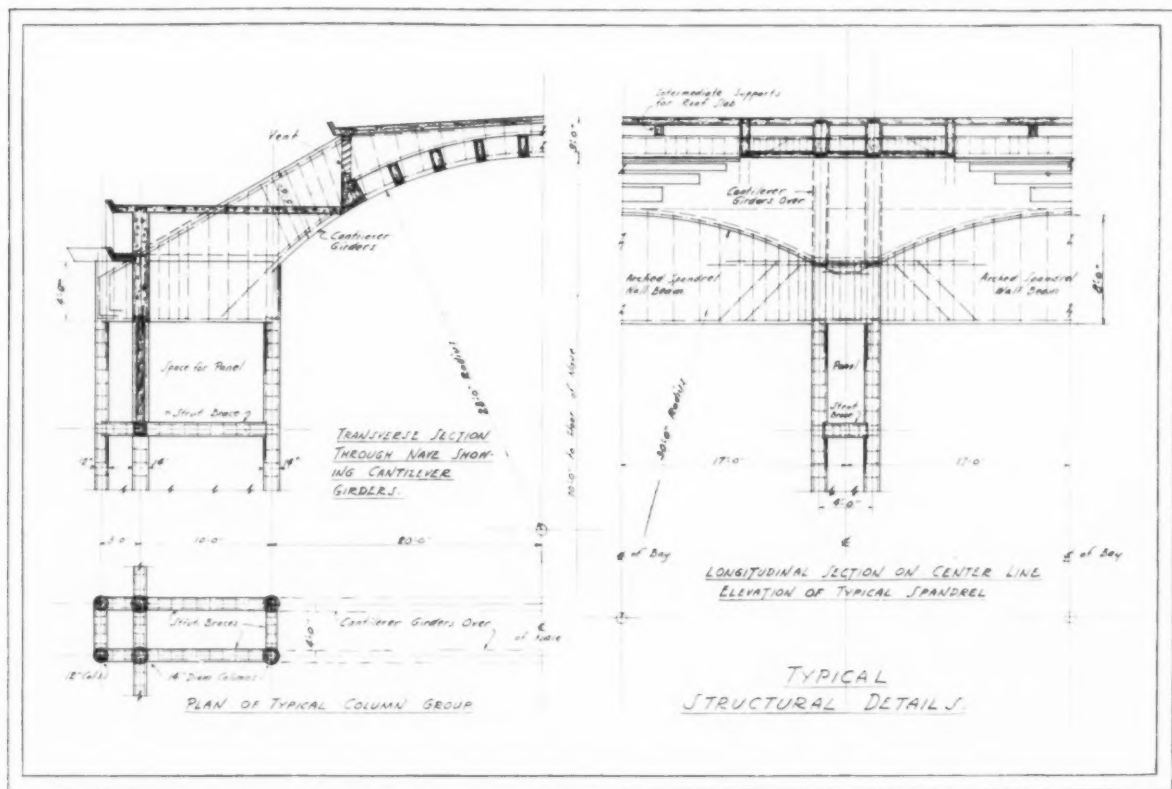
By grouping the columns as shown, it is possible to obtain the necessary slender vertical supports, while by providing lateral bracing struts at intervals, each individual column need not exceed an unsupported length of fifteen diameters as required by

legal regulation. However, the feasibility of using greater unsupported column lengths, with an increased percentage of vertical and spiral reinforcement if necessary, is a matter which bears investigation by American engineers, with the precedent established by modern French and German engineers as an example.

The question may be raised that the cost

as high, and the saving in material is self evident.

It will be noted that all external walls are hollow, braced at intervals where necessary by the columns and beams of the main structure, the external skin being precast blocks or bricks of the type or shape most suitable to their situation; large below, medium half way and small high up, the hollow provid-



of building and supporting forms for the pouring of concrete at such a height would be high, but when compared with the cost of erection of centering, labor and material and the costly stereotomy involved in the erection of a vaulted stone structure of equal dimensions, this method of construction would effect a considerable saving in both time and money. The buildings of this type already erected in France by M. Perret have demonstrated that a saving of 30 to 40 per cent in cost could be anticipated where the method of construction was familiar to the contractor. The saving in time was almost

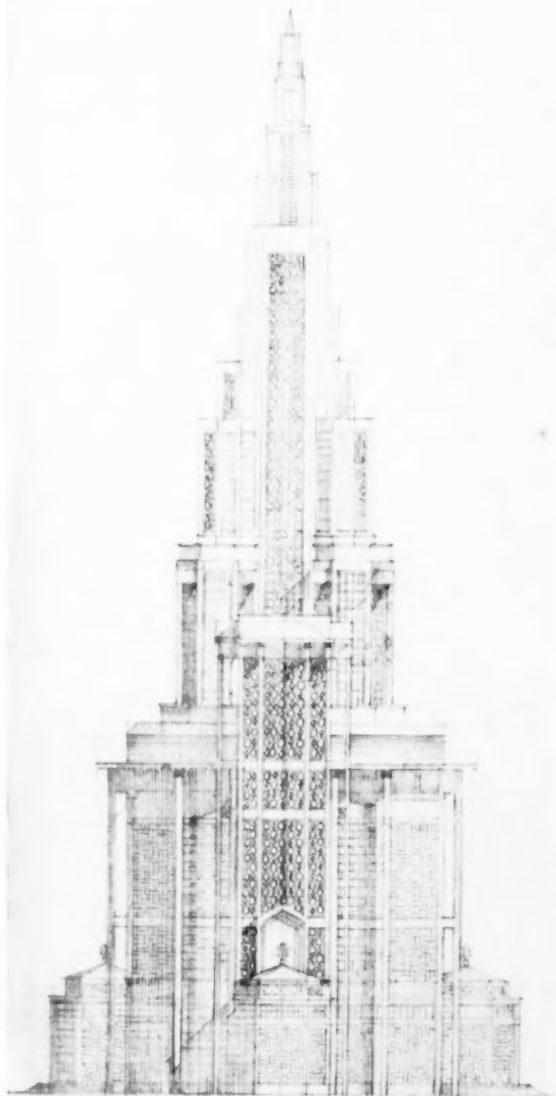
ing insulation to extremes of temperature. Enrichments on the blocks or amongst the blocks are employed where they will be definite expressions of the functions of the blocks at any given point, such as some blocks pierced and laid on end to form ventilators, others spaced very widely to form window openings, these latter being shaped in the most practical manner that permits subsequent glazing, but essentially the wall is preserved throughout the building and the unity of the design is not destroyed by numerous exiguous features.

As regards New York, it is clear that an

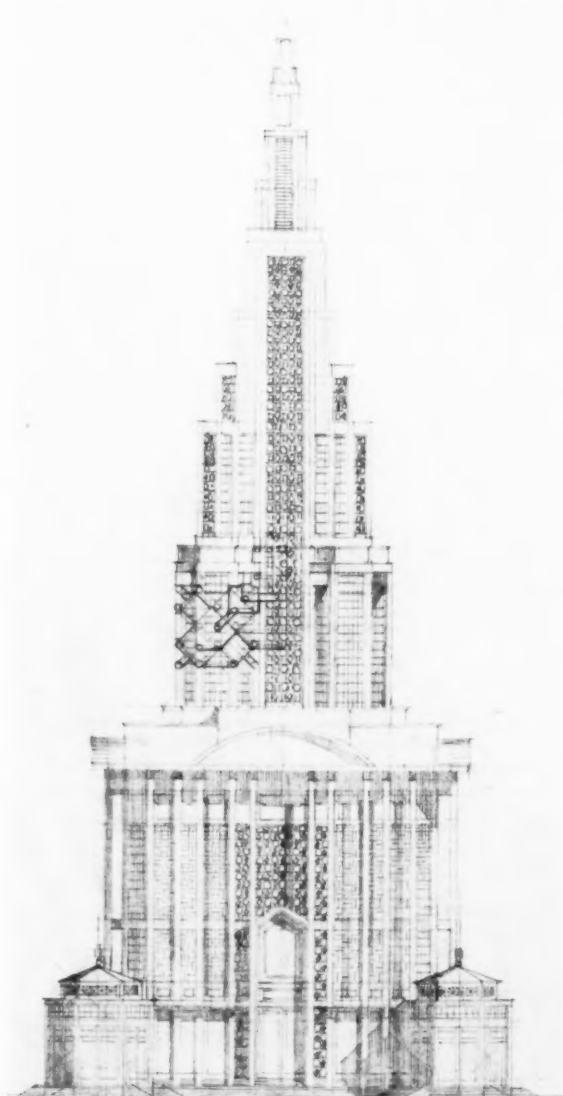
easement under Section 22 of the Building Code would have to be obtained to effect the maximum of economy in material desired. This is largely a matter of suitable

an easement in specific or unusual cases.

The inner skin is similar in construction to that of the outer, with the exception that less material is required and used, and the



EAST ELEVATION



WEST ELEVATION

A CHURCH IN REINFORCED CONCRETE

S. WOODS HILL, ARCHITECT

fireproof tests performed by competent authorities, the Code being sufficiently elastic in its intent to permit of the submission of such data for the purpose of obtaining

material itself may be of less durable kind, since it will not be exposed to the same amount of stress as the outer skin.

As regards the roof, it will be noted that

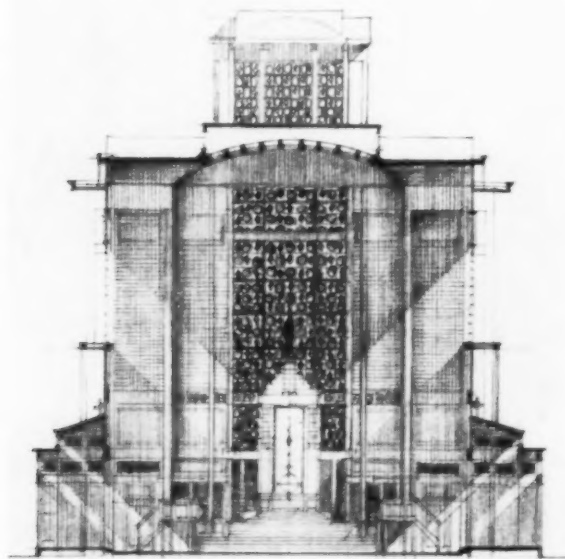
this is shaped segmentally and that where the spans are big the shaping is proportionately greater, a small roof requiring so little shaping that it becomes no more than a slight slope in the directions required. Such are the roof panels over the aisles and the side chapels and to a certain extent the chancel.

It will not be out of place to emphasize the fact that the form of the roof follows the most economical disposition of the material required, the same being true of all the construction employed. The forms follow the construction and not the construction the forms.

The question of the interior finish of the building opens up the whole question of chromatics. In the building under consideration the painted glass of the windows would supply most of the chromatic variety desirable, and the walls generally would be a pale, warm grey with a slightly darker

tint to emphasize the constructional members and a cool blue or violet for the roof would enhance the interior perspective. The exterior chromatics would be a suitable problem for the numerous methods of tinting concrete that are now engaging the attention of experts on the subject. It is no exaggeration to say that we may shortly expect a first class concrete of exquisite beauty, both in texture and color.

The possibilities for study and research in the field of color, texture and beauty of form in concrete are unlimited, and present a fruitful and lucrative career for young architects and engineers. Concrete being a fluid material when placed, it is adaptable to forms peculiar to it alone. The chemical and physical properties of the material, by virtue of which it increases in strength and durability with increasing age, make it a most desirable medium of architectural design.



SECTION

✓ AN EIGHTEENTH CENTURY GERMAN HOUSE
IN PENNSYLVANIA

BY DONALD MILLAR

THE ENGLISH origin of most of the houses of the early American colonies is so well-known that the buildings derived from other national groups are apt to be

hanging fireplace hood, and here a similarly national type from Lebanon County, Pennsylvania, is presented.

In 1752, as recorded on a date-stone built



disregarded. The Dutch and the Swedes left their native contributions in New York and Delaware, and the German colonists have an occasional characteristic building in Pennsylvania. In the March, 1926, issue of The Record, the author described the only house of Dutch origin that retains the over-

over the entrance door, Jerg Muller and Catherine (his wife) built a stone house on the banks of the creek at Millbach with a millhouse adjoining. The original mill was probably of wood, as the present stone mill is of later date than the house.

An examination of the house indicates

a projection of the stairs beyond the house-wall and the framing of the east wall shows that the house, when built, had three stone walls, the fourth being against the mill. The stairway, window frames, doors, summer beams and mantel lintels in this house are of such interest that they are to be acquired by the Pennsylvania Museum of Art and re-erected in the new building in Philadelphia where, filled with Pennsylvania German furniture gathered in Lebanon County and elsewhere, they will be of great interest to students of folk-arts.

The house is shown on Plate 1. It will be seen that the great hall or living room occupies half the house, the great fireplace and the elaborate doors taking up one entire side of the room, with the unusual stairs in the front corner. The parlor was heated with a great Dutch tile-stove, the fire for which was kindled through the opening in the back of the fireplace, and the ashes then removed. When heated, such a stove retained its heat for hours. The stove has long since disappeared. The house had a "Germantown hood" all around it with "stoeps" before the doors, traces of which remain.

The doors in the living room have heavy frames carved from the solid wood, and many panels, the raised field of which have ornamental curved ends that add much to the effect. The stairs to the cellar under the parlor are enclosed in a bulkhead of molded sheathing like the interesting partition in

the great chamber above, shown on Plate 4. The great summer beams were chamfered in a truly medieval manner and the mantel lintel has its heavy molding hewn irregularly from the solid.

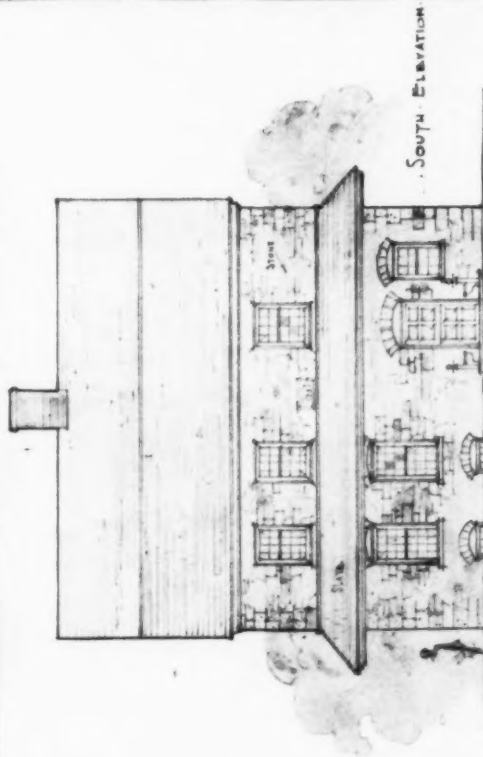
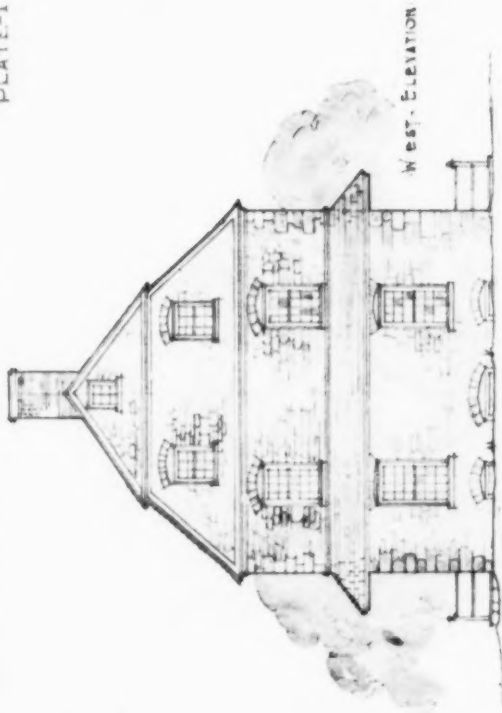
The stairway from the first to the second floor forms the most interesting feature of the house. It has exceedingly heavy treads, and balusters that are rectangular in section and cut on an angle. The strings are supported by a massive pillar, not turned in a lathe but rough-hewn. The newel is square in section, excepting the ball on top. The doors have fine old "cocks-head" hinges and sturdy locks of an old German pattern, beautifully wrought.

The chamber floor contains two interesting fireplaces with details that are shown on Plate 4. The door here presented is somewhat more elaborate than those of the lower floor. The great chamber has a partition wall of vertical sheathing as indicated in the measured details. This partition is nailed to a plain summer and, curiously enough, to a sill piece like a medieval screen partition. The garret floor is framed in a most unusual manner, the joists running over the summer which has all its surface molded.

Altogether, this house is replete with constructional novelty and local flavor and should provide inspirational data for the architect who specializes in dwellings of farm-house characteristics.

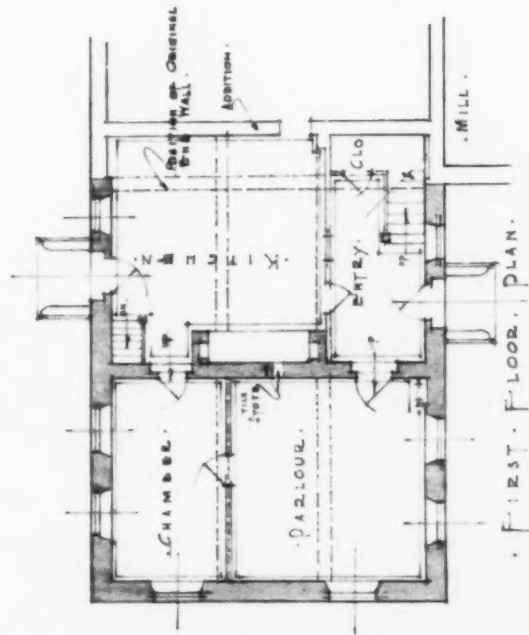
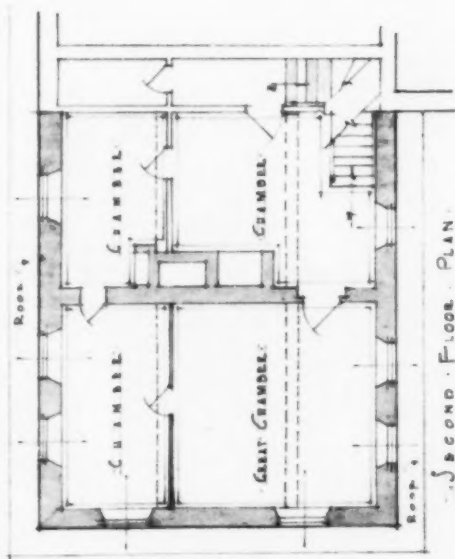


PLATE-1



"HOUSE OF THE MILLER."
AY. MILLBACH, PA.
1792.

Donato, Miller, 1917

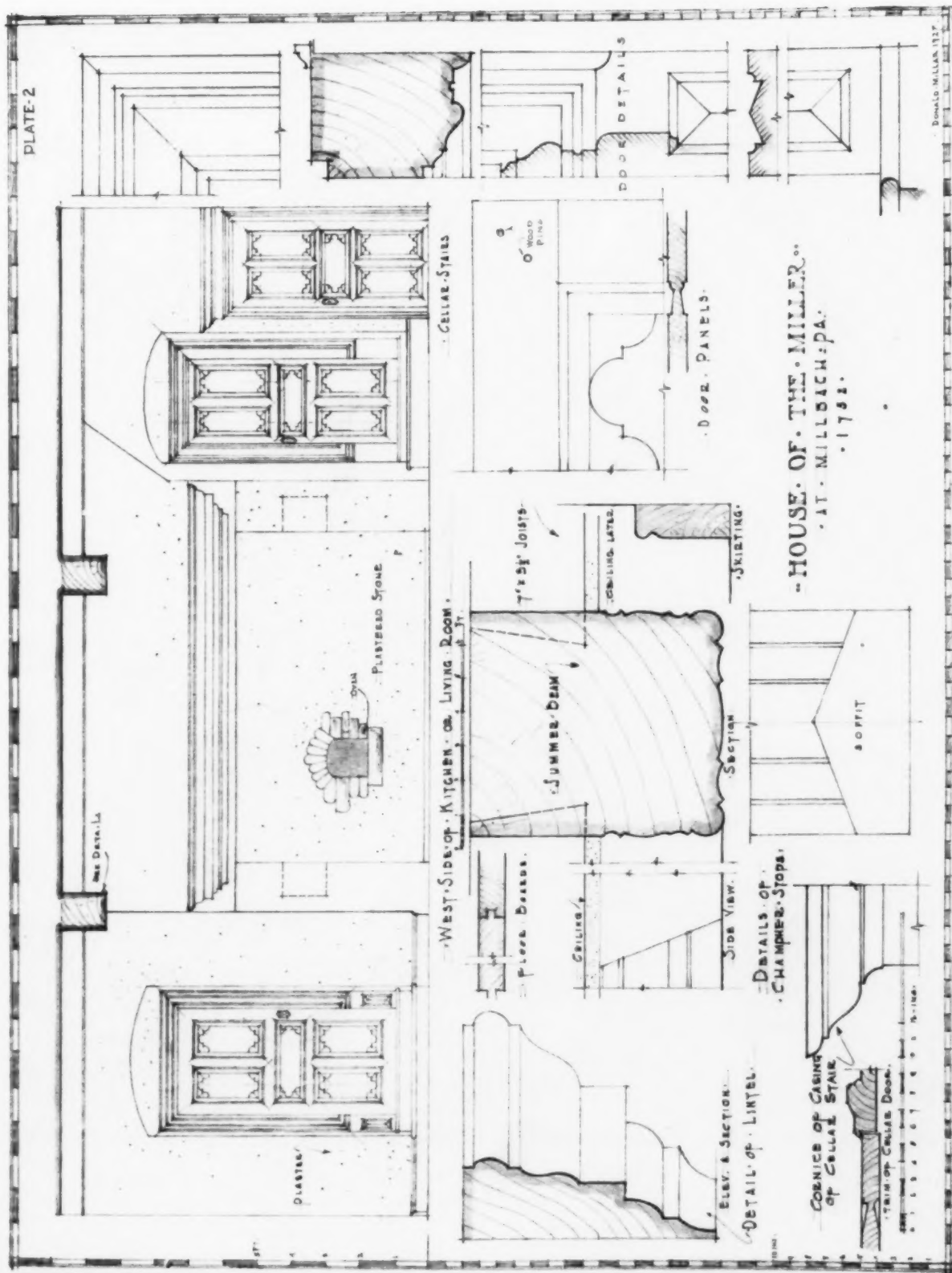


ARCHITECTURAL RECORD SERIES.
EARLY AMERICAN ARCHITECTURE



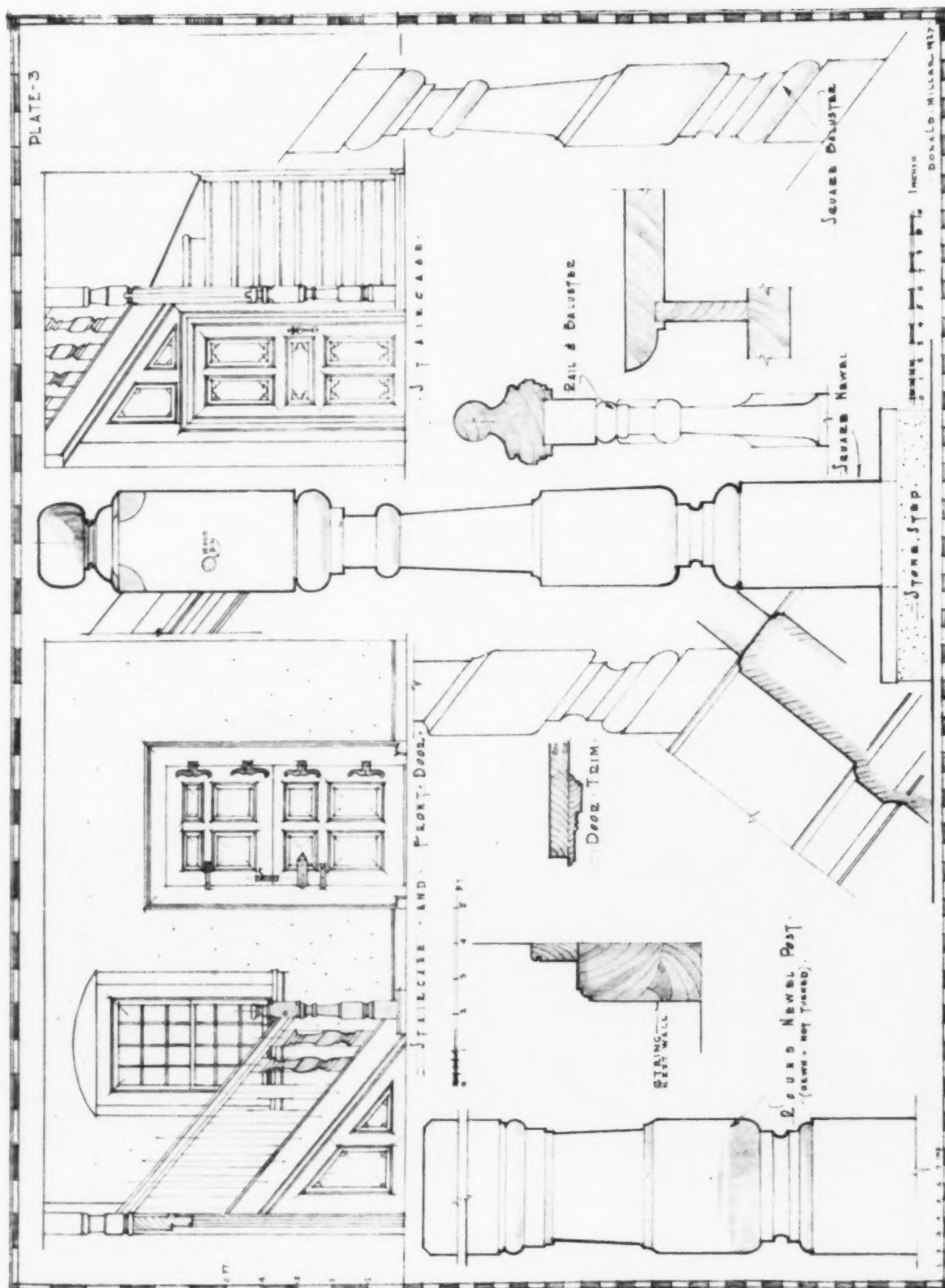


HOUSE OF THE MILLER
MILLBACH, PA.
1752

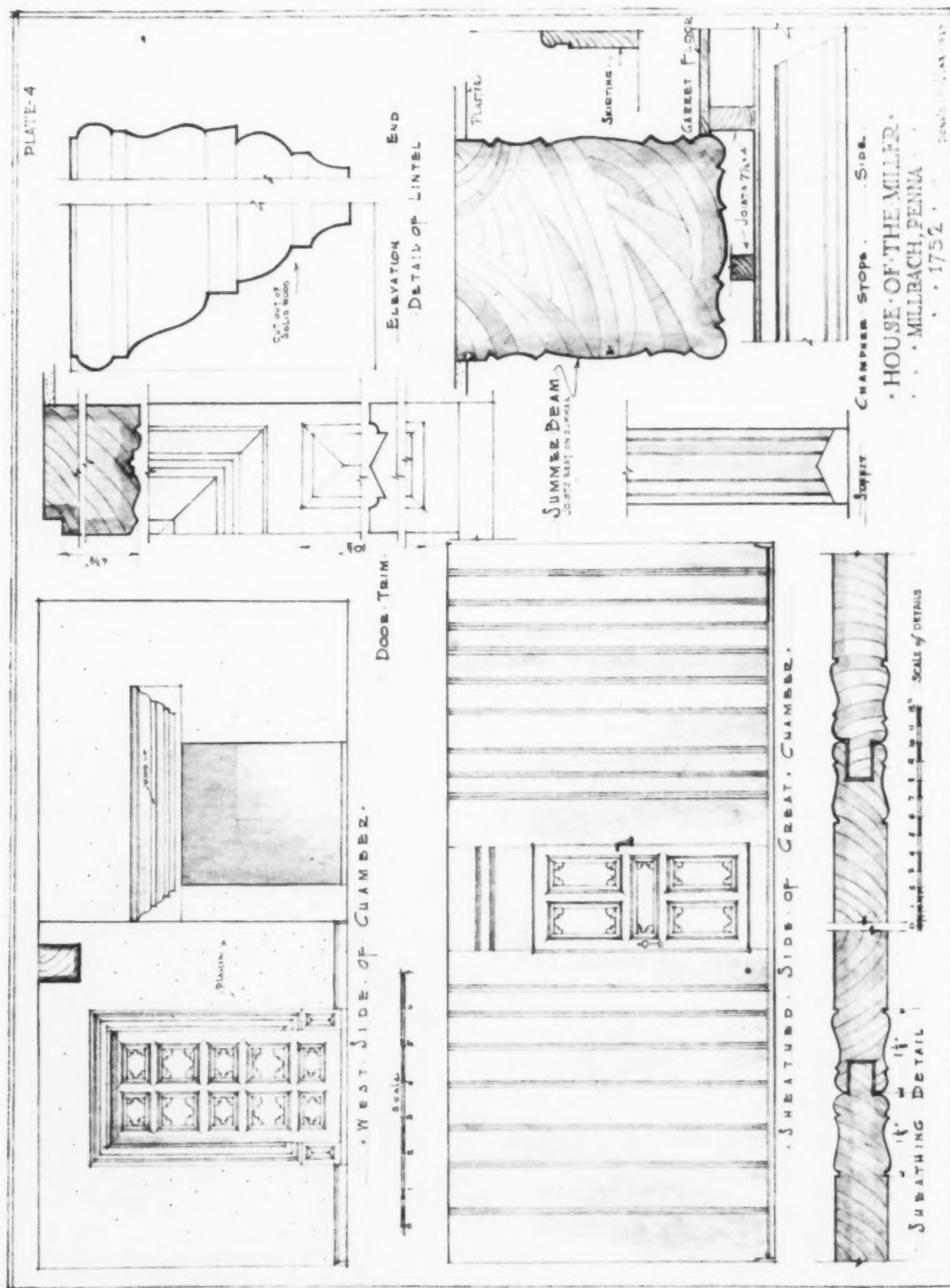




STAIRCASE, HOUSE OF THE MILLER
MILLBACH, PA.
1752



ARCHITECTURAL RECORD SERIES,
EARLY AMERICAN ARCHITECTURE



ARCHITECTURAL RECORD SERIES.
EARLY AMERICAN ARCHITECTURE

✓ THE ART OF COMMERCIAL DISPLAY

BY JOHN TAYLOR BOYD, JR.

PART II

THE new art of commercial display has an integral part in the commercial life of the day and age. For practical reasons its technique must be suited to modern industrial and business processes. Besides, the art must be intellectually and emotionally based on popular appeal. The American public of to-day lives in and believes in a mechanical age of bath tubs, radio and motor cars. Judged merely on practical grounds, to stray too far into an art of antiques and of periods might upset the work of establishing contemporary fashions, which, as I have suggested, are at best evanescent and which require as solid a basis as possible if heavy losses are to be prevented.

But it would be unjust to the practitioners of the new art to infer that their interest in the modern movement is solely a practical one. They believe in it as a principle of art and they are right. The sole doubt as to whether they may be wrong rests in the question: "Is the modern art a success; that is, is it or will it become a great art?"

At this point controversy enters. The controversy will not be definitely settled until the modern movement has achieved a higher level of excellence and until the last follower of Victorian sentimentalism—or eclecticism—vanishes. However, the fact of controversy does not prevent the reporting here of a few simple facts concerning the modern movement and its relation to art in trade.

I have mentioned the practical need of a modern viewpoint in creating standards of fashion and of public taste. The result will be a steady stream of ideas playing upon the public with all the force of mass production pushed by modern salesmanship and advertising. The second fact is the decline in the product of our older school of imitation and adaptation, which makes a change from

stylisms to style appear less dangerous. Coupled with the undoubted decline of orthodox art—if our older school *is* really orthodox—is the improvement which some observers perceive in the product of the modern movement. This claim is, of course, hotly denied.

The Victorian world was outraged by the appearance of the modernist art in Germany, in Austrian architecture and decoration, and in French painting with the work of Matisse and Cézanne. Extravagant, most of it, but in Europe at least it had a sound excuse for being. That excuse was the sterility of painting and architecture. In orthodox European art of the time, technical skill of the very highest order could not prevent a low level of mediocrity, rarely broken by the emergence of an idea.

Wild enough were most of the modernist experiments, and wild many of them are today. Five years ago I could berate the extravagance of modernist art, pointing out its thin vocabulary of forms, and the flatness of its decoration. One virtue, however, the new art movement did have in its best examples. That is, its fine color. Most people agree that modernist art has done a splendid work by re-introducing color into a cold grey world. This color achievement continues to-day. Particularly is it notable in beautiful lighting effects, first on the stage and now in interior decoration.

I believe it fair to say that the modernist art appeared in Europe because nineteenth century art had died and that something had to replace it. Twenty years ago in this country, however, the issue was not so clear. True, American art generally followed precedents quite literally, but it had more freshness and ideas than the corresponding European work of Victorian type. The pseudo-classic architecture introduced



ENTRANCE TO A SILK DISPLAY, INTERNATIONAL SILK EXPOSITION

HOWARD GREENLEY, ARCHITECT

Ceiling in cloth of silver; hangings in yellow, green and black



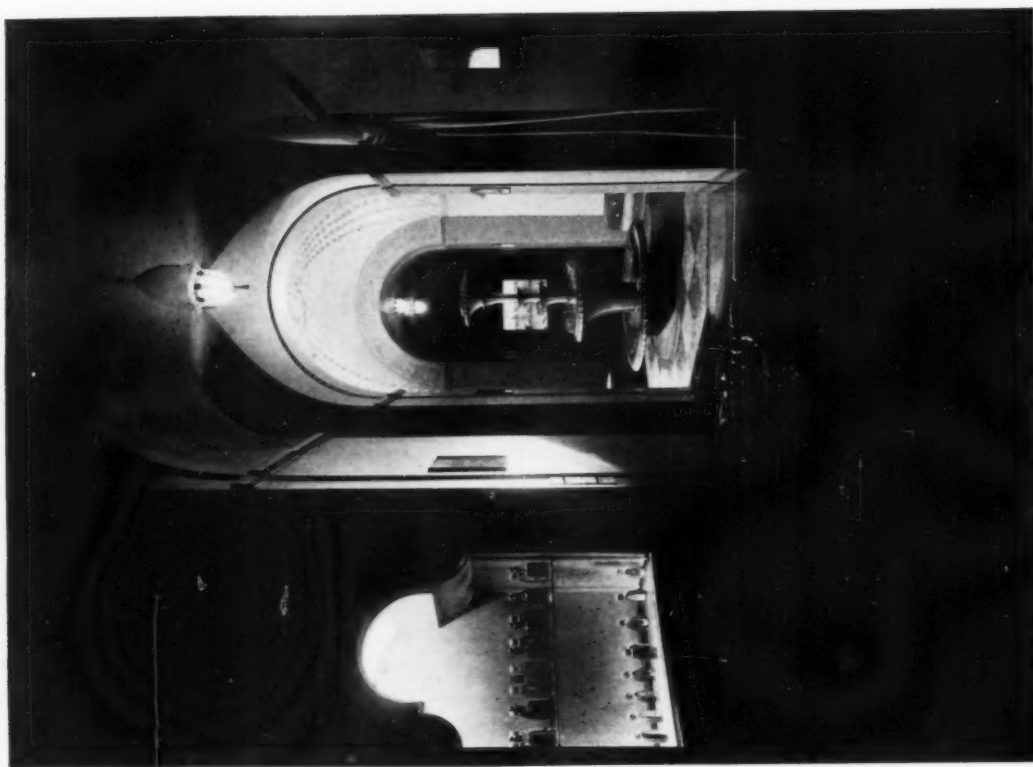
AN EXHIBIT ARRANGED AS A STAGE SETTING, INTERNATIONAL SILK EXPOSITION

HOWARD GREENLEY, ARCHITECT

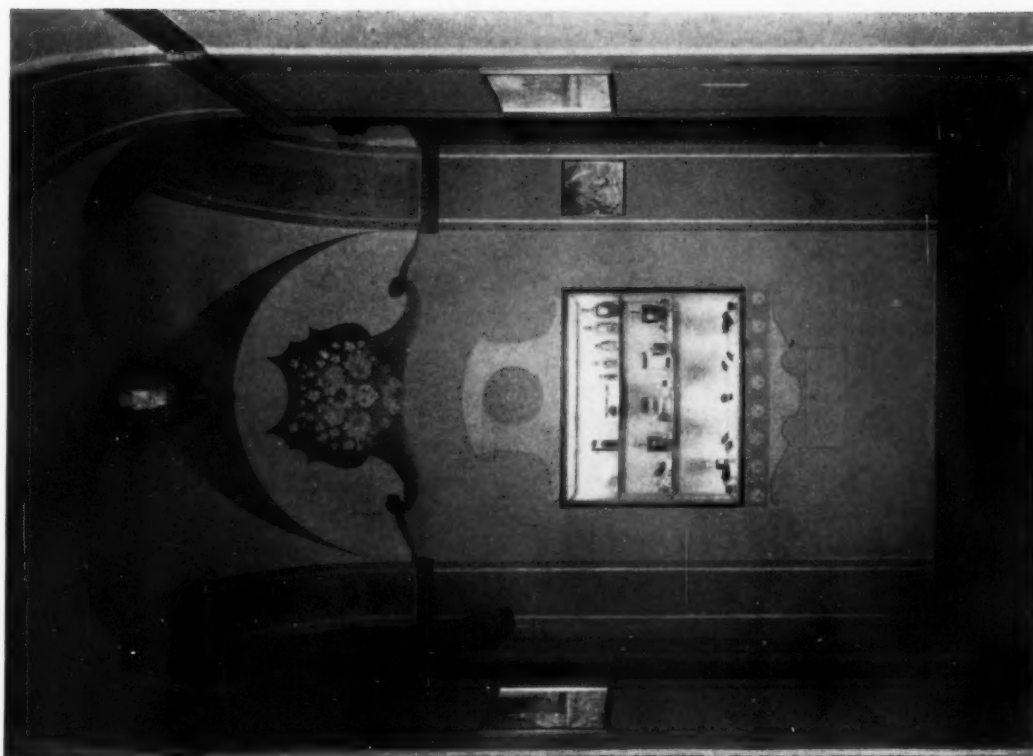
Color scheme: silver green, coral red and black



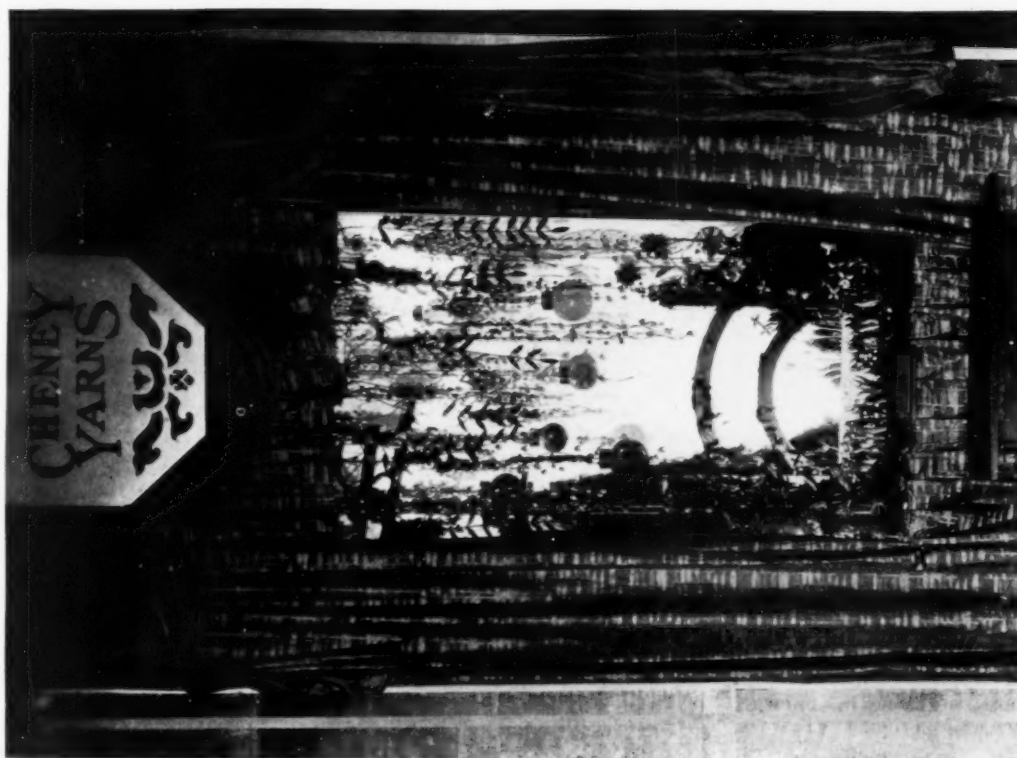
A SALON IN A PERFUMERY SHOP
HOWARD GREENLEY, ARCHITECT



CONNECTING GALLERY AND PERFUMERY DISPLAY
HOWARD GREENLEY, ARCHITECT



SHOW WINDOW AT END OF CORRIDOR IN A
PERFUMERY SHOP
HOWARD GREENLEY, ARCHITECT



SHOW WINDOW, EXHIBIT OF YARNS AND DYES, AT
THE INTERNATIONAL SILK EXPOSITION
HOWARD GREENLEY, ARCHITECT

by McKim, Mead and White has many attributes of greatness, and its influence in spreading thorough technique, and in teaching a tradition of monumental design, true proportions and fine taste, above all its sound, inspired planning—these qualities are fundamental.

About the time of the World War, the pseudo-classic revival in American architecture seemed to take on renewed vitality and freshness, particularly in domestic and small-town architecture and in smaller commercial architecture, such as store fronts. Lately, however, the inspiration is cooling. Deplorable is the sentimental, romantic design with its tendency to the superficial and insincere. It has but a shabby excuse: "Create a little medieval bower and escape from this horrible modern world!" its followers say. We see too little of the fine honesty of the older work of McKim, with its mastery, however bookish, of proportion and detail. The advocates of the older school, by their own insincerities, are hastening the death of the pseudo-classic architecture, painting and sculpture.

This situation bids us enquire: Is the American art which follows precedent literally going the way of its European relative?

In any case, signs of change are appearing everywhere. If retail trade follows the example of the stage and the movies, the influence of the new art will be strong indeed.

It is not necessary to cite examples of the spread—or encroachment, as you wish—of the modern movement, for it is evident on all sides. It makes headway against all obstacles. It recruits powerful figures. It deserves the coöperation and the guidance of our best artists in an effort to make it a success. Its faults are admitted. Many of its advocates do not deny the "wildness" of much of it, and they strive to avoid its defects. They say that its vocabulary is growing richer, more flexible, and the use of curves is increasing, thus avoiding the angularity which is often one of its excesses. In any case, I believe that America has gained

enough art experience and has by now established art on sufficiently solid foundations and that it need not fear the new movement as a disaster. Rather, artists should judge it on its merits of achievement and incorporate this vital world influence in American work. As Mr. Howard Greenley says: "When modern art is filtered through fine American taste and is benefited by our adaptability, it will become great art." Let us not fear this battle of the styles. To be exact, it is rather a battle of style against styles. In any event, art is finding a secure place in industry. This is but one of the profound economic changes in America of the last ten years. Mr. Raeburn gave me the clearest explanation which I have met with. "The older economists were wrong," he surprised me by saying, "in their analysis of the motives which induce people to buy. They overlooked the desire to excel, the desire for distinction, which is as powerful as any human motive. This motive comes heavily into play in a prosperous society like our own, where there is enough surplus to permit people to pay for that touch of distinctiveness of beauty which they crave in a product."

Advertising is, of course, a factor in the change. Artists, possibly, do not realize the remarkable study and research which underlie modern advertising, and on which its technique is based. Advertising is concerned with the manner in which the public responds to color, form and word, and it has worked out the best methods of sales and display of merchandise. This strictly practical foundation lies under the art of merchandise display, which must know when, how and where to sell. For this reason, the advertising men might claim that the art of commercial display is but an extension of the art of advertising. Doubtless it is part of advertising, but it also, as suggested, resembles the theatre. Actually it is so distinctive, so imaginative, so exclusively an art of design without text, that it may be said to be now a separate art in itself.

ALLIED ARTS
AND
CRAFTSMANSHIP



THE CORONATION OF THE VIRGIN
MEDALLION FOR ONE OF THE AISLE WINDOWS, CHURCH
OF ST. MARY OF REDFORD, DETROIT, MICHIGAN

CHARLES J. CONNICK, DESIGNER AND CRAFTSMAN
CRAM & FERGUSON, ARCHITECTS



CORRIDOR WINDOWS IN CALVARY CHURCH, PITTSBURGH, PA.

CHARLES J. CONNICK, DESIGNER AND CRAFTSMAN

GRAM & FERGUSON, ARCHITECTS



REAR VIEW OF MEADE MEMORIAL, WASHINGTON, D. C.
CHARLES GRAFLY, SCULPTOR
SIMON & SIMON, ARCHITECTS

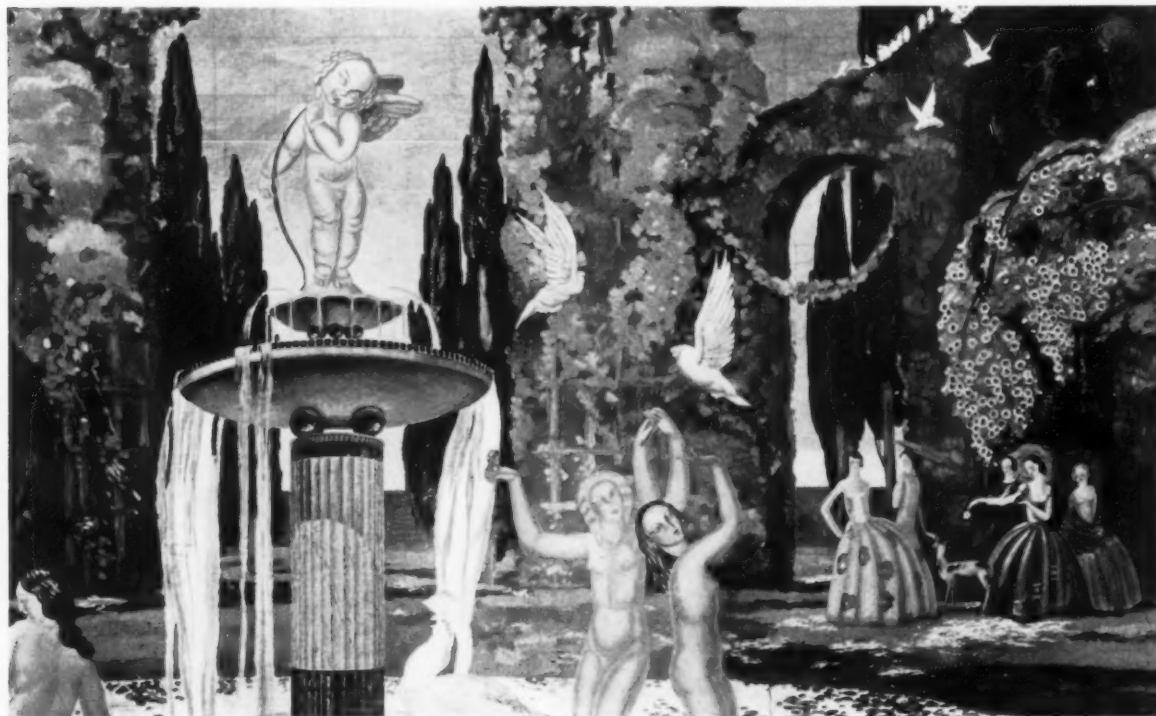
MURAL DECORATIONS FOR THE RITZ-CARLTON HOTEL IN BOSTON

THE mural decorations for the new Ritz-Carlton Hotel in Boston were designed and executed by Jacques Carlu, in collaboration with his wife, Natacha Carlu.

The treatment of this room named by the Ritz management, the "Carlu Room" brings to light the vital creativeness of a modern

The background is of silver leaf on which the light plays softly and harmonizes with the uniformly gay and rich color scheme of unusual tones of black, emerald green, silver gray and geranium lacque.

The wall spaces of the room were, of necessity, broken by several wide openings,



DETAIL OF MURAL DECORATION, RITZ-CARLTON HOTEL, BOSTON

decorator who fully understands the limitations and proprieties of mural decoration, and exemplifies full recognition of the importance of selecting a certain spirit or composition, a certain technique and a certain color scheme in complete accord with the scale of the setting, its general architectural treatment and lighting.

In this case, the room being a lounge and serving as a ballroom at night, the artists felt the necessity of selecting a graceful and harmonious subject, requiring a surface treatment that was smooth and precious.

so the decorators, to avoid further divisions of the surface, decided that the composition should cover not only the walls but the ceiling as well. The totality of space left free to the care of the decorator was treated as a unit, framing the openings.

Cornices were omitted and angles at the corners of the room were rounded to keep the continuity of the composition. The ceiling was also curved so that the spreading branches of the trees could be carried across overhead thus greatly adding to the general effect of unity.



MURAL DECORATIONS, RITZ-CARLTON HOTEL, BOSTON
DESIGNED AND EXECUTED BY JACQUES CARLU AND NATACHA CARLU
STRICKLAND, BLODGETT & LAW, ARCHITECTS



WINDOW IN THE ROBERT F. HOLDEN HOUSE, HAVERFORD, PA.

SAMUEL YELLIN, IRON CRAFTSMAN

MELLOR, MEIGS & HOWE, ARCHITECTS

NOTES AND COMMENTS

INTERNATIONAL CONGRESS OF ARCHITECTS

AMONG the informal subjects of discussion at the sessions of the Eleventh International Congress of Architects held at The Hague in Holland recently, was the matter of the value of these world wide conferences to the cause of architecture. The general sentiment seemed to endorse the idea, and for a variety of reasons.

To have two hundred architects from all over the world in association together for a week, sometimes at work, sometimes at play and at all times exchanging thoughts—talking shop—must send some, if not all of them back stimulated by new ideas as to design and professional procedure which will have effect in their home countries as far as their influence extends. From this point of view, it would seem that there can be no question as to the wisdom of getting this handful of architects together, and, indeed, one regrets that the number attending cannot be much larger.

On the technical side of the question, it may be taken as axiomatic that any well behaved convention should make arrangements for architects to get more and better jobs, and some of the discussions were devoted to that worthy cause; but here again it would seem rather that the function of the Congress should consist of promoting interchange of ideas between the nations whereby all may benefit by hearing of the successes and failures of the profession in different parts of the world, to the end that the delegates may return home with thoughts which may be worked on by their own technical societies. It would seem that the international body must look to the local bodies to carry forward the work.

Take, for instance, the question of registration of architects. If registration is a good thing—and many architects want it—it is important to know how to go about getting it, what to avoid in the process, and what to seek. The architects of many, probably a majority of the countries, have no legal protection, and the eagerness of the delegates to obtain the floor on this question attested their interest in the matter. The Congress, after hearing conditions described, resolved that registration should be fostered in the various countries, and instructed the Permanent Committee to study existing laws to that end; but in the last analysis, the work, if wanted, should be done by the local technical societies, the Congress furnishing such international data as may be serviceable.

And then we had that good old standby to discuss—the Competition Code. The gathering endorsed a

code more or less consistent with our own battle-scarred document, although the sentiment was all against anonymity on the ground that the juries could recognize the authors' nationality by the draftsmanship and would be more likely to be impartial if the cards were laid on the table—shame on us for casting such aspersions on the judges!

We debated whether small house architects should be small house builders or not and everyone thought not; but everybody thought that there should be some way for us to get more houses to design, which sounds like coming up for more punishment. As a delegate of the Institute we said a few kind things about the Small House Service Bureau, but when we see Arthur Holden again, we are going to remind him of what we think of it as a member of the New Jersey Chapter.

The Dutch architects showed us their lovely old architecture and we were greatly interested, too, in the modern work which they are doing, but we sympathized with them in their problem of municipal competition. In one of their most progressive towns, one architect seemed to do most of the work on a salary basis; schools, apartment blocks, a municipal group and an aesthetic slaughter house being included in his recent work. What the rest of the architects do in that town was not apparent; grow tulips, one supposes.

The Dutch people treated us most kindly and we had lunches, banquets and receptions galore. In thanking them for their hospitality we expressed the hope that the Congress would hold sessions in America before very long. We talked also with a number of the delegates on that score, and the idea was always sympathetically received. Many seemed to think that such a change of scene would provide a valuable inspirational background, but there is, of course, the matter of expense to be overcome. Since most of the delegates come from European countries, the traveling expenses would be heavy and the time consumed in the process would also be much greater than when the headquarters are in Europe. And the last discouraging factor is the rate of exchange, which for the present is against the project. We are hopeful, however, that these difficulties may be overcome in the course of a few years.

The next Congress is to be held in Budapest in Nineteen Hundred and Thirty. We had such a good time at The Hague that we mean to be among those present in Hungary, if we have to go over in a cattle boat.

CLEMENT W. FAIRWEATHER

THE DESIGNS FOR THE PALACE OF THE LEAGUE OF NATIONS

It has been our pleasure to believe that American gifts have on the whole served the world. Perhaps those who knew how dangerous a process was restoration even at its best were inclined to doubt the wisdom of the Rockefeller gifts for the architectural services of the French government. Yet when it was found that except at Reims—where the burden of destruction of the old rested as heavily on the French who were conducting the restoration as on the Germans who had destroyed, and the evil was bound to be done wherever the money came from—it was a relief to learn that the money was to be used only for necessary repairs. And those of us who regretted the loss of the green moss on the statues in the park of Versailles were after all but hopeless romanticists.

Now we find that a Rockefeller gift of \$2,000,000 to the League of Nations for its Palace stands every chance of preventing the execution of the designs of the Swiss architects, Le Corbusier and Jeanneret, which would have provided in the most dignified site in the world for the finest monument of modern architecture. For those designs, published in September in *Cahiers d'Art* and more completely in the current number of *L'Architecture Vivante*, required for execution no more than the 13,000,000 francs Swiss originally allotted and had already been awarded the first prize *ex aequo* and admitted by all to be the most satisfactory in plan and function. It must be said in extenuation of the Rockefeller gift that this added money alone is not responsible any more than it was at Reims for evil: it merely approves and encourages the evil. The committee composed—not of Dutch, Austrian, French, German and Swedish members as would be logical where a question of architecture is involved but of English, Czechoslovakian, Greek, Japanese and Columbian members—has itself increased the allotment to 19,500,000 francs Swiss thus permitting the choice of not a modern design but one frankly imitative of the past, whether that of the Italians, Vego or Broggi or the French Nenot is yet undecided. That in the first place this is dishonest toward the modern competitors who worked within the original financial limitation is immaterial. What is important is that in this matter where the League had an opportunity such as could hardly come again in the field of modern architecture to act as intelligently as it has in connection with ancient art through the International Museum Office, the forces of death are triumphing and with the aid of American money. It is horrible enough that America to which the world turns for modern architecture should too often produce its best work but involuntarily and as it were, in its sleep; but that American fortune allied in Education and Medicine with the future should in

art assist in imposing on the League—to which America does not even deign to belong—on the rest of the world, what is the denial of the future in present architecture, deserves the widest and strongest protest since other action is impossible.

Fortunately it seems possible to hope that the Geneva reports are exaggerated and certainly that no final decision has yet been reached.

HENRY-RUSSELL HITCHCOCK, JR.

GEORGE BRIDPORT

America's First Interior Decorator

THE interior decoration of houses in America received no serious professional attention until the early nineteenth century, for the selection of furniture and furnishings had hitherto been the concern solely of the house owner.

The need for the interior decorator as distinct from the architect was expressed by J. Hopkinson in 1810 in an address before the Pennsylvania Academy of Fine Arts in Philadelphia. "Nor is it only in constructing our dwellings and public edifices that the aid of the fine arts is necessary. It is equally required in selecting and disposing the interior decorations and furniture which are sometimes, even in the houses of the most fashionable, most ridiculous and shocking." "Those mechanics," he continues, "who are employed in these services, have the most indispensable occasion for cultivating their talents and improving their taste."*

George Bridport of Philadelphia, we may reasonably assume, was the first individual in the early nineteenth century to adopt the professional title of "decorator." His name first occurs in the Philadelphia Directory in 1811, and he is designated as "Decorator" with a shop at the northeast corner of High [now Market] and Tenth Streets. Several years afterward, the daily newspaper "The Union," advertises George Bridport as "Decorative Architect and Furnisher . . . whose professional pursuit for many years has been the superintending of the interior decoration of houses." He advertises "an assortment of carpets, paperhangings, curtains, furniture, etc."†

George Bridport was born in England and received the training of a painter. In 1806 he exhibited a "design for decorating ceilings" in the Royal Academy of London.‡ He probably migrated to America at this time, for in 1806-1807 he was engaged in Washington, D. C., upon a commission to paint the

* Portfolio, Phila., v. 4, p. 3, Appendix.

† "The Union" (United States Gazette and True American) Aug. 1, 1818.

‡ A. Graves, Royal Academy of Arts, 1769-1904; London, 1905, Item 880-1806.

ceiling of the Hall of the House of Representatives.* This undertaking is referred to in the correspondence of Latrobe to Jefferson, dated September 11, 1808. "Mr. Bridport's ceiling," says Latrobe, "will do him great honor. I fear the members will think it too fine and I doubt not that Mr. Randolph will abuse it. The contract is for \$3,000.00, all expenses included."†

It was in 1818 that Bridport assumed the title of "Decorative Architect and Furnisher" with a place of business at the same address as that of his brother Hugh Bridport, the miniature painter, who had come from England in 1816.

In failing health, George Bridport went to Havana in the winter of 1818-1819, where he died. A Philadelphia newspaper, Poulson's "American Daily Advertiser" (issue of Tuesday, March 23, 1819), gives the following obituary notice:

"Died at Havana of a pulmonary complaint on the 2nd inst., Mr. George Bridport, a native of England and late of this city, an eminent artist, an accomplished gentleman."

✓ THE AMUSEMENT PARK—A PROBLEM IN COLLABORATIVE DESIGN

MR. GILMORE D. CLARKE, Landscape Architect of the Westchester County Park Commission, in a paper read before the Amusement Park Association, predicts that "the successful amusement park of the future will be carefully designed, or planned, by a group collaborating upon this most complex problem.

"The amusement park will become a 'permanent exposition' and expositions must be planned, studied as collaborative problems. The landscape architect will be used to accomplish the general layout, the grouping of buildings and the planting; the architect for the building design, and with him the sculptor, the painter, the lighting expert and so on; and no one

man in the group is competent to accomplish the job single-handed.

"This group cannot function without a representative from the profession, one competent to become the leader, the coordinator of the representatives of the arts."

He further states: "I have come to have a very profound respect and a high regard for the amusement park man, particularly for his imaginative ability, and for his genius in being able to visualize what will 'go' and what will not, which might be called 'crowd psychology.' If the planning of amusement parks can be accomplished by the united efforts of a group

of specialists, there will be a new era for the amusement park business. There will be ever present the problem of choosing the right men, men who can adapt themselves to a new and different phase of architectural design, men with imagination, with flexible minds willing to bend to meet the demands which showmanship adds to the problem, and with an ever-present willingness to realize that here is something different from any other problem in artistic design. It is not difficult to prove that improving appearances by designing artistically and logically will increase the attendance of visitors to the parks and will attract many people there who have never before been in the



A SCHOOL IN AMSTERDAM, HOLLAND
Office of the City Architect, Amsterdam

habit of going to the parks."

MODERN ARCHITECTURE

MR. HOWARD ROBERTSON of the Architectural Association of London has made an appraisal of contemporary architecture and observes a striking contrast in architectural expression in Europe and America.

"America," he says, "takes the lead in rapid growth and constructional daring, but the architectural treatment of her engineering feats is still, as a rule, inadequate. American cities express terrific vitality and endeavour, which has resulted in chaos,

* Correspondence, C. E. Fairman, Pa. Hist. Society, April 10, 1925.

† Hall of the House of Representatives destroyed by fire at the time of the capture of the Capitol by the British, Aug. 24, 1814.

as there has been a lack of ordered growth and planning of cities for future needs. But this is rapidly being remedied. The Ford factories, the steel framing of the skyscrapers, such structures as the Woolworth and Telephone buildings, are amazing spectacles of enterprise and daring. The black and gold Radiator building in New York is the finest piece of advertising in the world. A gregarious nature and the need for comfort in a strenuous life produce great apartment hotels like the Ritz Tower and the Shelton. The whole working of such buildings, as indeed the whole of existence in an American city, depends upon machinery. Without mechanical appliances the skyscraper is an impossible development. It is therefore the signpost of the mechanical era in architecture.

"The most striking contrast to America is Spain, where architecture has no directive guidance and runs riot. Some of the new buildings in Barcelona represent the very spirit of chaos and rebellion, but without a guiding principle. They are purely expressions of temperament and not of need.

"In Holland is found a serious effort in modern architecture. It is the one country which can claim a national modern style. Generally the lines of the buildings are horizontal, an echo of the long lines of the flat country and the canals. As verticality is the expression of restless and congested New York, so is horizontality the expression of Dutch repose.

"Austrian development in architecture is preoccupied with social needs, and the building of schools, flats and baths for the working classes. Labour rules, and everything is done for the worker. The buildings are simple but fine, and provide as far as possible an environment approaching the ideal. Vienna is wisely ensuring a better and healthier future generation for the working classes.

"Denmark is eclectic and preoccupied with style, while Sweden has provided some of the finest craftsmanship and artistry in modern European architecture.

"France, by contrast, is daring in experiments with form, and is attacking the problem of an architecture of our age, economical, hygienic, simple, and practical, on lines of logical experiment. The new cubist houses are ultra-modern, and suppose a type of tenant who has thrown over all his old ideals and traditions. But as regards light and air and space they mark a great advance, and much is to be learned from the Spartan elimination of every feature which is not considered as essential. It is not the architecture of the future, but it is a phase of experiment necessary for architectural progress.

"England is still conservative. Our housing remains the best in the world; our working class dwellings provide a higher standard of comfort than

any others. We require above all a greater national interest and pride in architecture; groups of enlightened and public-spirited people who can help to prevent the outcrop of ramshackle bungalows in our suburbs, and along our magnificent new arterial roads, where a wonderful opportunity for orderly and attractive development is being missed. In architecture we lack imagination, and miss big opportunities for the sake of some small consideration of supposed economy. Poor and makeshift building is the worst of all investments."

CONCERNING "YORKTOWN"

The Editor:

I read with much interest in the October issue of *THE RECORD* the account of Mr. Glenn Brown's visit to Yorktown, Va., more particularly that portion which referred to the recent restoration of the Dudley Digges cottage, because I designed and was in charge of that restoration.

Mr. Brown says—

"The walls of the first floor have been panelled and molded according to early existing examples of Georgian, producing an attractive and interesting interior. Critics may remark that houses of this character did not have panelled interiors but the effect is so good we may readily overlook this deviation."

About two years ago, for the Baltimore Museum of Art, I removed a room from an old Calvert County, Maryland, house which was built about 1700 on Eltonhead Manor. This house and the Dudley Digges cottage were both the same size, three rooms downstairs and three rooms upstairs. The room from Eltonhead Manor which is now in the Baltimore Museum was panelled four sides, floor to ceiling.

Let me suggest that Mr. Brown's memory has perhaps led him astray in another observation. The restoration of the Dudley Digges cottage does not contain a single panel in the woodwork of the wall treatment.

JOHN H. SCARFF

Baltimore, Nov. 30, 1927.

The following note was received by the writer of the above from Mr. Brown:

"The Editor of *THE ARCHITECTURAL RECORD* was kind enough to call my attention to your letter of November 30. I am pleased to know that I was mistaken when I said 'houses of the character of the Digges house did not have panelled interiors' as it makes the restoration all the more 'attractive and interesting.'"

GLENN BROWN

Washington, Dec. 7, 1927

THE ARCHITECT'S LIBRARY

MASTER BUILDERS

BRIGGS, MARTIN SHAW.

The Architect in History. American edition published by Oxford University Press at \$3.75. 1927.

This is a small, inexpensive volume on a subject professionally useful to architects who take an interest in the story of their profession. Innumerable books have been written on the history of architecture, but little has been said of the lives or personalities of the master builders—at least before the close of the Middle Ages. Biographies ancient and medieval of men of letters appear every season; the proper assignment of old paintings has commercial importance; but as to who built St. Sophia or Chartres it is either unknown or merely a name. Indeed the name attached is most apt to be that of the man who paid for it. Yet a great work of art means a great artist. Sometimes it means more than one, but the safer assumption is that it is substantially the design of one man.

The architect of early Greece is rather a shadowy figure. He seems to have been a person of consequence, and had the habit of writing books about architecture, but all such books have perished. The first name that occurs is that of a Corinthian named Spintharus who built the fifth temple at Delphi in the sixth century. Of the fifth century architects of the Acropolis nothing is known but a list of names, except for Pheidias, who was a sculptor, but seems to have had also the superintendence of buildings. Possibly Pericles took part in it as a "gifted amateur." It is reported that "by conversing with able architects he acquired that science." But although so little except names is on record the Greek architect appears to have been a well educated professional man with a recognized position in society. He probably got his training as an apprentice, but however he got it he was certainly a technically trained man.

More is known of Roman architects on account

of Vitruvius. They were usually military engineers as well. They built roads and bridges and also temples, villas and baths, and something of the disciplined spirit of the army is in their work. They drew plans to scale and also used models. Theirs also was a recognized profession, but included contracting as well as engineering. Vitruvius denounced those who violated the dignified code of the profession by going about drumming up trade, since an architect must be a gentleman and "a gentleman will blush for shame at petitioning for anything." There was a law in

Ephesus regulating "extra" charges beyond the architect's specifications, and Vitruvius thought there should be a similar law in Rome. He complained that the profession was crowded with men badly trained for the practice of it. The emperor Hadrian was another "gifted amateur" whose name probably conceals the talents and competence of other men. He is said to have made his own designs but Mr. Briggs suspects they were made for him. The great Syrian architect Apollodorus once told him to "go away and paint pumpkins." Hadrian was young then, not yet emperor, entitled to *lese majesté*, but he was already busy and full of ideas.

Apollodorus later on was

beheaded by Hadrian for ridiculing the imperial design for a temple, saying that if the deities in it stood up they would bump the roof, but while the emperor's rebuttal was of course quite unprofessional, Apollodorus' criticism seems more querulous than conclusive. The head of Pheidias' seated Zeus at Olympia almost touched the roof. It was a calculated effect. Zeus was the more impressive for looking as if he might burst his temple at any moment.

"The personality of the medieval architect still remains tantalizingly elusive, in spite of the vast amount of literature describing medieval architecture." There has even been a mystical theory that Gothic cathedrals were "built, without the help of



INIGO JONES

From *The Architect in History*

architects, the people need no teaching in the style." The fallacies are still commonly accepted: that there was no independent directing personage or architect in the Middle Ages; that the controlling power was exercised by an artisan, the master-mason, not by an educated professional man; that no preliminary plans or working drawings were made; that design was purely traditional; that the master-mason was usually a monk. Macaulay believed "that all the cathedrals of Europe came into existence nearly contemporaneously and were built by travelling companies of masons under the direction of a systematic organization."

It need not be denied that some of these fallacies have foundations in fact. The title "architect" was seldom used. Nevertheless "it may be stated without doubt that every medieval building of any importance had an architect," that is, a trained man who designed and superintended its construction. It makes no difference how he got his training or what he was called. "Master-mason," or "master of works" was a common one, but there were various titles (*Operarius*, *Princeps artificum*, etc.). *Magister*, master, *maistre* or *meister*, meant a man qualified for a recognized calling. A guild was, among other things, a sort of craft-college with a seven years' course to become a Bachelor, and requiring a thesis work to qualify as a Master. Every apprentice was a student under instruction. The degrees were given by the guild, but the guilds were local. There is no evidence of any wide Freemasons' guild with a systematic organization, as Macaulay imagined. There is abundant evidence of detailed plans and specifications, if such evidence were needed. The view that the designs were purely traditional is disproved by a host of authentic instances. The identity of the master-mason or architect is often obscure, but he was frequently a layman. The monkish scribes preferred to commemorate the abbot or bishop. When an inscription states that a certain ecclesiastic built a certain church, it means that he ordered and paid for it.

The bulk of Mr. Briggs' volume is concerned with the architects of the Renaissance in Italy, in France, and in England, from the sixteenth to the eighteenth century with concluding chapters on those of the nineteenth century in England. The amount of biographical material increases from the Renaissance down, and the architect comes out of his obscurity. The cathedral dome in Florence is "Brunelleschi's dome," and St. Paul's in London is a monument to the glory of Sir Christopher Wren. But it still remains probably true that an architect's work does not make for his personal celebrity to the degree that work of the same importance does in the other arts.

ARTHUR W. COLTON.

THE ITALIAN RENAISSANCE

WILLIAM J. ANDERSON

The Architecture of the Renaissance in Italy. Fifth edition, revised by Arthur Stratton. Charles Scribner's Sons. \$7.50.

In a new edition of that "indispensable" book, Anderson's *Architecture of the Renaissance in Italy*, Mr. Stratton has added a new concluding chapter containing a more extended and sympathetic criticism of the Baroque than that of the original edition. This chapter is grafted on the older stem by means of eliminations and alterations in the text, particularly in the text of the chapter headed "Palladio and the Decline." References to the *sudden collapse* and *decadence* of the Renaissance are here omitted as being inconsistent with the spirit of the added chapter; the *germ of Baroque corruption* is softened into *germ of later unrestrained development*; and less provocative adjectives are substituted for the words *depraved*, *illogical*, *grotesque*, *impudent*, when applied to the art of the XVII Century. The vice and vulgarity of Michelangelo who "had not learned so much as the grammar of the art of architecture" is politely questioned. The chapter heading, itself a piece of criticism, is changed to "Palladio and His Contemporaries."

The purpose of these changes is to keep the book in a form suitable for students. The student, who is expected to get his first wide survey of Italian Renaissance architecture from the pages of this inspiring and brilliant historian, must not be led astray or repelled by what, to him, will appear to be the historian's prejudices. Anderson, with all his clarity of vision and sureness of taste, was, after all, a man of his own generation. Since no man of his time could understand the Baroque, since no man could then see it as other than a gross and inexplicable debasement of a noble tradition, Anderson, too, was offended by it. He said bitter things about it. These things are not true and for that reason they are to be softened or omitted. The student will then have a more comprehensive and balanced view of the Renaissance as a whole.

If architectural history had no other purpose than to give information, if its sole purpose was to place before the student, in an organized form, descriptions of historic buildings, of architectural periods, and of the intellectual currents which underlie these periods, then no fault could be found with this revision. Certainly the new Anderson, from this point of view, is an improved Anderson. It will be more immediately useful to the student.

But there is another sense in which the book will become, by this change, less useful and less important. Anderson's book is something more than an architectural manual. It is a brilliant and forceful piece of architectural criticism. This brilliancy and force were due in no small degree to its consistency,

to the steadiness and singleness with which the author envisaged his fascinating field. Because he had discovered the Renaissance, because he had defended it from a generation hostile to it, Anderson was able to inform his work with a direction and eagerness which gave it power. To change the quality of his vision, even by broadening it, is to imperil his unity and his strength.

All history is criticism, and all fine criticism is the work of a creative artist. A historian, by his selection or elimination of material, by the way he organizes his material, by his distribution of emphasis, as well as by the interpretation he adds to it, works in the same manner as any other artist. His work is as individual and as self-contained. He paints the portrait of an epoch; he builds, like an architect, a structure which commands our hearts through the medium of design. The most precious element in his work is, not the accumulated data with which he deals but that emotional significance which he puts into it. That is why history must be written anew for each generation. Not only because new facts are discovered and new light thrown into corners hitherto obscure, but because these discoveries must be reinterpreted for each generation. The absolute truth lies beyond our comprehension; it is enough if we can have an illusion of truth. A great artist can give us that illusion, more useful to us than truth itself; but not two artists, each living in a different generation, collaborating across the gulf of half a century.

JOSEPH HUDNUT

THE WINDOWS OF CHARTRES

DELAPORTE, L'ABBÉ Y.
HOUVET, ETIENNE.

"*Les Vitraux de la Cathédrale de Chartres.*" Histoire et Description Par L'Abbé Y. Delaporte, Archiviste diocésain. Secrétaire de la Société archéologique d'Eure-et-Loir. Reproductions par E. Houvet, Lauréat de l'Académie des Beaux-Arts, Gardien de la Cathédrale. Chartres—E. Houvet, Éditeur, 20 rue de Rechèvres, 1927. Price 550 francs, plus 35 francs for postage.

ALL crafts in America suffered through the invasion of the pictorial idea in the Seventies, Eighties, and Nineties, but to none was the result so

disastrous as to the craft of stained glass. It was forced to present transparent pictures in tone, and it became a great vehicle for the reproduction of mawkish Sunday School pictures, mostly German.

The recovery from this period is still being made, and it is no wonder that people still speak of stained glass as a lost art. To be sure, something very important was lost, even though the fundamentals of the craft have always been preserved in some form; and there have always been a few people who remained unmoved in the midst of the opalescent hysteria. Perhaps they remained unmoved because they had been travelers in France and had seen the windows in Chartres.

Much has been said about our debt to Chartres, and even if some words of praise have been high pitched, I doubt if the fact has been overstated. Some results of this popular appreciation have been rather humorous, as, for example, when a recent church committee asked for the exact duplication of the clerestory windows of Chartres. Probably such a literal implication goes with our attitude toward things in general just now; but great windows, like great pictures, are most potent when they touch the creative spirit to action—not when they serve as literal copies for the lazy or the dull-witted.

This exhaustive work by M. Houvet and l'Abbé Delaporte deserves a wide circulation for its interesting, scholarly text alone, but the three portfolios of photogravures and color plates made throughout the past decade by M. Houvet, the Guardian of the Cathedral, will richly serve those whose knowledge of French is limited. These photographs, which were taken under the best possible conditions, show to equal advantage the great scale of the clerestory windows, and the minute details of the medallion windows in the aisles and chapels.

Visitors to Chartres will recall speculations about a huge scaffolding on which there rested a large camera, evidently exposed for days together. Fortunate ones may recall climbs upon that scaffolding to examine the heavily mottled and scarred old glass



From *Les Vitraux de la Cathédrale de Chartres*

at close range. It would be an excellent plan if every architect and every church committee-man were given opportunity to climb such a scaffolding. They would be surprised to see how the heavy blacks, so evident nearby, are devoured by the light at an appreciable distance, and to see how colors "change" in varying distances and in altering lights.

These patterned designs, even in black and white, would serve as a rich mine of suggestion for the modern artist awakening to the power of "significant form," but to the eager-minded who may approach these pictures with little or no technical knowledge, there will gradually open a region of interesting personalities, historical and legendary, strikingly fresh and vivid, presented as symbols rather than as pictures. Gradually, too, there will dawn a pleasurable consciousness of spiritual power freely expressed by masters of this difficult medium. Bits of glass traced with paint lines and surrounded with leads, are forceful and direct to an astonishing degree, even when the powerful contribution of color is only implied.

Color is suggested throughout the illustrations, as the photographs have been taken with loving care and reproduced adequately in photogravure. Any one who has tried to photograph old windows will accord great praise to M. Houvet for his skill in recording the illusive quality of light through glass of varying transparency.

The false conceptions, inevitable where compositions in color are rendered in monotone, are apt to be multiplied in reproductions of stained glass compositions. The unfamiliar drawing, so noticeable in photographs, is melted into eloquent lines and masses of jeweled color, that are lyrical with emotional appeals, only to be hinted at in these plates. But here is a great incentive to know more of this fascinating

medium, so long neglected, now that thousands of our people are interested at this moment in having windows designed and made for churches and cathedrals.

Engravers and printers are not sufficiently well acquainted with the unique demands of stained glass, as contrasted with opaque mediums, and color plates of windows are usually very similar in character to those of "solid" paintings in oil.

The text by M. l'Abbé Delaporte is as interesting as a story of adventure. It is free from the prosy technical records that usually send books on glass to dusty "special" shelves that are never disturbed. Although he has devoted his life to these great windows he is such a lover of their beauty and character that he writes with an enthusiasm that is never dulled by his consummate scholarship.

He modestly says there will be certain readers whose questions will still be unanswered, and his only promise is that whenever possible he has told what the workers in glass of the thirteenth century, and after, meant in the marvelous array of windows they gave to Chartres.

He leaves to the discerning reader the discovery that through these fascinating designs and his comments upon them, he and M. Houvet have provided an introduction to medieval life in the universal language of the true artist, more eloquent even than his own limpid French. Humor is here, satire and irony, even, to make pungent and convincing stories of heroes and friendly saints, epics of heavenly victories and exalted dreams. In short, this book that may be thoughtlessly left to specialists is really a vivid illumination of this human family in the Middle Ages. This is a book for the eager-minded, whatever his immediate occupation may be.

CHARLES J. CONNICK

LIST OF NEW BOOKS ON ARCHITECTURE AND THE ALLIED ARTS

COMPILED BY
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ARCHITECTURE, THE NEW YORK PUBLIC LIBRARY

ARCHITECTURE

BUDDEN, CHARLES WILLIAM.

English Gothic Churches, the story of their architecture. London: B. T. Batsford, Ltd., 1927. ix, 145 p. incl. diagrs., tables. Front., illus. (incl. plans), 40 pl. 12°. 7 s. 6 d. 726.5

A small volume on the elements of ecclesiastical architecture from the point of view of individual forms. Various pertinent illustrations and a good index.

HAMMETT, RALPH WARNER.

The Romanesque Architecture of Western Europe, Italy, France, Spain, Germany and England; illustrated and with a brief historical and descriptive text; preface by George H. Edgell. New York: The Architectural Book Pub. Co., 1927. 201 p. Front., illus. f°. \$12.50 723.4

This work does not attempt historical research, but interprets the Romanesque style from the point of view of the creative artist. One hundred forty-five half-tone plates and a brief bibliography of a single page.

HARVEY, WILLIAM.

Models of Buildings; how to make and use them. London: The Architectural Press, 1927. xii, 140 p. Diags., front., illus. 12°. 7s. 6d. 720.85

Not only a plea for the use of models, but an attempt "to show something of the variety in material, in style, and in technique appropriate to models made for temporary or permanent purposes."—Preface.

HAVELL, ERNEST BINFIELD.

Indian Architecture, its psychology, structure, and history from the Muhammadan invasion to the present day. London: J. Murray. Cop. 1927. 2 ed. xxii, 282 p. Front., illus., plates. 4°. 42s.

720.95.

Enlarged edition of a title first published in 1913. In addition to its historical emphasis, it discusses the question of British official policy governing modern building in India and the relationship of that policy to Indian craftsmanship.

KAUTZSCH, RUDOLF.

Romanische Kirchen im Elsass; ein Beitrag zur Geschichte der oberrheinischen Baukunst im 12. Jahrhundert. Freiburg im Breisgau: Urban-Verlag, 1927. vi, 90 p. Diagr., illus., 188 pl. f°. 60 m.

723.4.

A study of the Romanesque period in Alsace. The plates are arranged alphabetically by place names. There are bibliographical footnotes.

MACKENZIE, WILLIAM MACKAY.

The Mediaeval Castle in Scotland. London: Methuen & Co., Ltd. 1927. xii, 249 p. Front., illus. (incl. plans), plates. 8°. (Rhind lectures in archaeology, 1925-26.) 15s.

728.81.

A chronological study of castle types from the twelfth to the sixteenth century, with special chapters on the various parts of the castle and on towers. There are some seventy half-tone illustrations and nineteen plans.

MORGAN, CHARLES L.

Color Sketches, Spain, France, England; with introduction by Rexford Newcomb, A.I.A.; a series of thirty sketches made by Mr. Morgan in a trip to Europe, 1926. Chicago: The Western Architect, 1927. 4 p., 30 plates, (part col'd). 4°. \$7.50.

720.84.

Architectural rendering in pastel, crayon and pencil by a practicing architect. Professor Newcomb's foreword deplores the decline of the practice of sketching.

PATON, JAMES MORTON.

The Erechtheum, measured, drawn, and restored, by Gorham Phillips Stevens; text by Lacey Davis Caskey, James Morton Paton, Harold North Fowler, Gorham Phillips Stevens; edited by James Morton Paton. Published for the American School of Classical Studies at Athens. Cambridge: Harvard Univ. Press, 1927. 2v. Diagr., facsim., illus., plans, plates. f°. \$40.00.

722.81.

Bibliography, v. 1, p. 585-643.

"The Erechtheum is commonly held to be the most perfect example of the Ionic [order], and its forms have been imitated again and again by modern architects. To record these forms exactly, to collect the epigraphical and literary testimony relating to the building, and by interpreting the evidence thus presented in the light of modern archaeological and historical knowledge, to reconstruct, so far as possible, the original appearance and the history of the temple is the purpose of this volume and the accompanying plates."—Preface.

PHILLIPS, R. RANDAL.

The Modern English House. London: Country

Life, 1927. xxiii, 192 p. Plans, plates. 4°. 21s. 728.

An introduction of twenty pages defines the term modern, discusses general considerations of material in relation to types of houses and the problems of planning and maintenance. Clear half-tone illustrations show exterior views and give plans of many houses of five to fifteen rooms. There is an index of the seventy-five architects whose work is represented.

PLAISTED, ARTHUR HENRY.

English Architecture in a Country Village. London, New York: Longmans, Green & Co., 1927. 41 p. Front., plates, plan. 8°. English price, 2s. Amer. price, \$1.00.

726.5.

Maps on lining papers.

An interesting little study of the local buildings of Medmenham, Buckinghamshire, and their relation to architectural periods and styles. The illustrations of various architectural details are from pencil drawings by Louis Thomson.

QUENEDEY, RAYMOND ALEXANDRE.

Les provinces de l'ancienne France; la Normandie, Seine-Inférieure; recueil de documents d'architecture civile de l'époque médiévale au XVIII^e siècle. Paris: F. Contet, 1927. Série 1. Illus. (incl. diagr., plans,) plates. f°. 300 fr.

720.9442

The text describes the climate, soil, and social background of this particular province of France, and considers the main characteristics of its architectural construction, building materials and decoration. The plates are divided into the three classes of country houses, manors, and town houses; and are large scale and very clear reproductions of photographs.

Les richesses d'art de la France; recueil de documents publié sous le patronage du Ministère de l'instruction publique et des beaux-arts, par un groupe de savants. Série 1. La Bourgogne: Architecture par Louis Haute-coeur. Fasc. 1-5. Paris: G. Vanoest, 1927. Plates. f°. 150 fr.

720.9444.

The preliminary sketch of Burgundian architecture is followed by sixty-four large size and exceedingly clear plates. These plates are prefaced by historical and technical notes on each building illustrated.

TAUT, BRUNO.

Bauen; der neue Wohnbau. Herausgegeben von der Architekten Vereinigung "Der Ring." Leipzig: Klinkhardt & Biermann, 1927. iv, 75 p. Illus. (incl. plans.) 4°. 6 m.

724.931.

List of Author's Works, p. 75.

An unpretentious little volume of modern German and Austrian domestic buildings, with a few examples drawn from other countries. The illustrations are small but reasonably clear, and there is an index of architects.

SEXTON, RANDOLPH WILLIAMS and B. F. BETTS.

American Theatres of To-day, illustrated with plans, sections and photographs of exterior and interior details of modern motion picture and legitimate theatres throughout the United States. With a foreword by S. L. Rothafel, "Roxy." New York: Architectural Book Pub. Co. Cop., 1927. 175 p. Front., illus. (incl. plans.) f°. \$12.50.

725.8

The author discusses theatre types, building code regulations, exterior and interior design, and the technical aspects of the building's special functions. The volume is not indexed.

TIPPING, HENRY AVRAY.

English Homes. London: Offices of Country Life, 1927. xxii, 423 p. Front., illus. f°. 63s. 728.
Period III, v. 2. Late Tudor and Early Stuart, 1558-1649.

"This second volume of Elizabethan and Jacobean houses gives special prominence to outstanding examples of James I's reign."—Introduction. A précis lists the homes alphabetically and outlines very briefly the history of each house. As with other volumes of the series there is an excellent index of both text and illustrations. The plates show plans, exteriors, interiors and many details, and are of the same high quality as in the previous volumes.

ALLIED ARTS

BACCI, PELEO.

La ricostruzione del pergamo di Giovanni Pisano nel duomo di Pisa. Milano: Bestetti e Tumminelli, 1927. 119 p. Facsim., front., illus. 4°. 75 lire. 734.

At head of title: *Ministero della pubblica istruzione*. A very detailed study of this pulpit of Giovanni Pisano, partly destroyed by fire in 1595, and of various theories and projects for its reconstruction. Many clear illustrations.

BAYES, WALTER.

The Art of Decorative Painting. New York: C. Scribner's Sons, 1927. xii, 268 p. Front., illus., plates, ports. 8°. (Universal art ser.) \$8.00 729.4

English edition published by Chapman & Hall at 215. Bibliography p. 261-263. Deals with the theory and philosophy, rather than with the practice of decorative painting, and has considerable discussion of its relationship and suitability to architecture. Fully illustrated with examples of both classic and modern work. Other volumes in this series are Henry V. Lanchester's *Art of Town Planning* and Charles Marriott's *Modern English architecture*.

CHILD, STEPHEN.

Landscape Architecture; a series of letters. Stanford University, Cal.: Stanford Univ. Press, 1927. xiv, 279 p. Front., illus. 4°. \$7.50. 710.

The principles of landscape architecture are discussed and then made concrete by their application to certain specific problems of gardens, playgrounds, parks and city planning. The bibliography is reprinted from the January 1927 issue of *Landscape Architecture*.

GARDNER, SAMUEL.

English Gothic Foliage Sculpture. Cambridge, England: Univ. Press, 1927. xvi, 56 p. 112 pl. 12°. 7s. 6d. 734.

This small volume outlines the characteristic phases of foliage sculpture as a form of architectural detail. Clear plates from photographs.

LEFUEL, HECTOR.

François-Honoré-Georges Jacob-Desmaltre; ébéniste de Napoléon I^{er} et de Louis XVIII. Paris: A.

Morancé, 1927. 461 p. Plates, port. 8°. 75 fr. 749.

At head of title: Archives de l'amateur.

Bibliography, p. 441-446.

This volume is based upon documentary sources, publishes material from the national archives and forms a very complete record of the work of Jacob-Desmaltre and his collaborators. There are 24 plates from original drawings and water colors, and in the text are reproductions of the artist's signatures and of his furniture marks for individual palaces.

GOLOUBEV, VICTOR.

Documents pour servir à l'étude d'Ajanta: les peintures de la première grotte. Paris: Librairie nationale d'art et d'histoire, 1927. 48 p. Illus. (incl. map, plan), 71 pl. f°. (Ars Asiatica. v. 10.) 400 fr. 709.5.

A textual study of the history and technique of these important frescoes, with both outline drawings and reproductions from photographs. One volume of a notable French series on Oriental art.

LONGNON, HENRI AUGUSTE, and F. W. HUARD.

French Provincial Furniture; foreword by Richardson Wright; with 71 illustrations and a map. Philadelphia: J. B. Lippincott Co., 1927. 166 p. Front., plates, map. 8°. \$5.00 749.

The various chapters deal with the furniture and interiors of the different provinces, with a section on textiles and decorations. The illustrations are chiefly of rooms in the many French museums of local art.

MATHER, FRANK JEWETT.

The American Spirit in Art, by Frank Jewett Mather, Charles Rufus Morey, William James Henderson. New Haven: Yale Univ. Press, 1927. 354 p. Col'd front., illus. (incl. facsim., music, ports.) 4°. (The Pageant of America. v. 12.) \$5.00. 709.73

Covers painting, sculpture, the graphic arts and music. The volume on American architecture by Talbot F. Hamlin, published 1926, forms volume 13 of this same series. Both volumes are divided into short chapters, followed by numerous illustrations with explanatory comment and biographical and critical notes.

PLANISCIG, LEO.

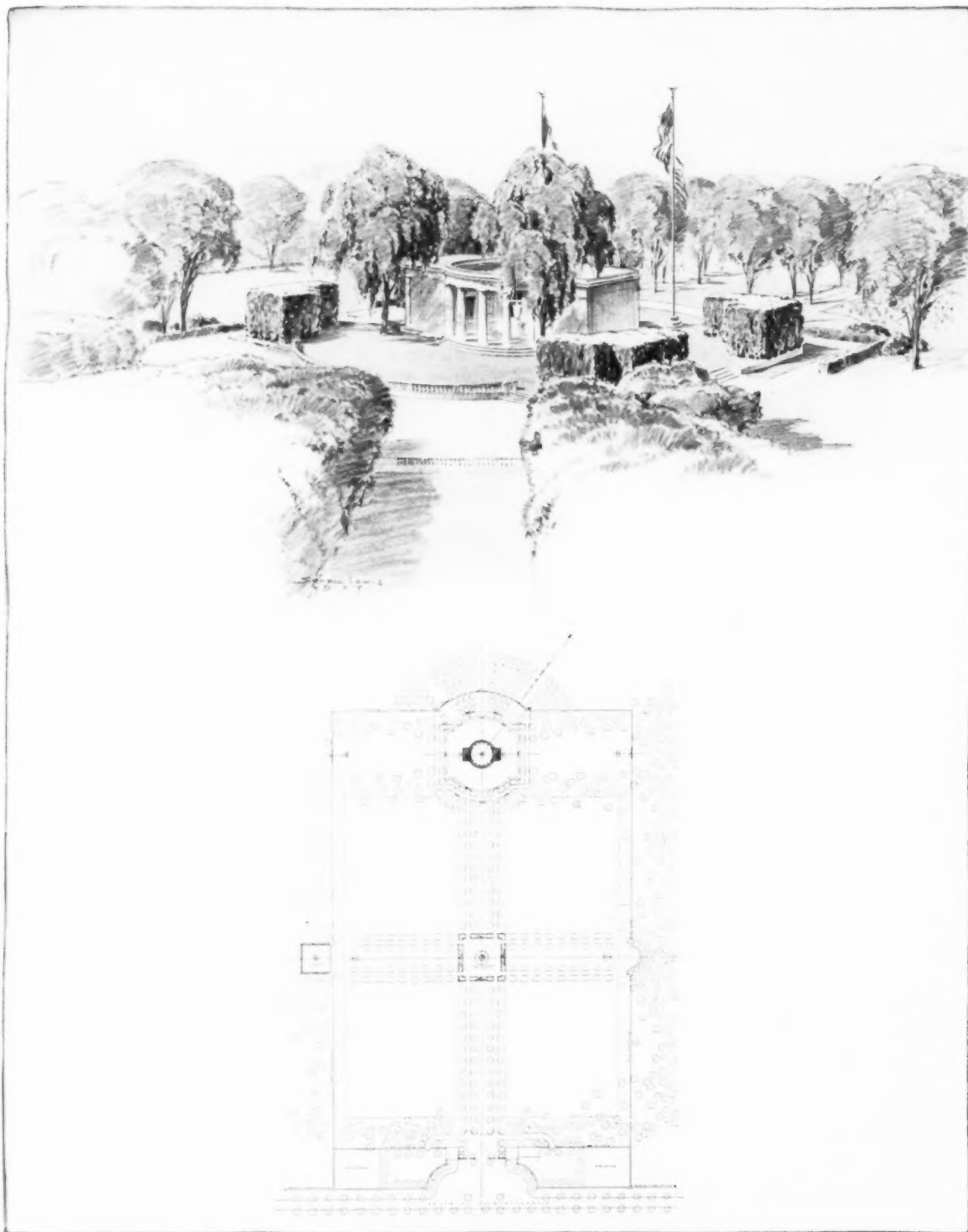
Andrea Riccio. Wien: A. Schroll & Co., 1927. 504 p. Illus. f°. 150 m. 735.

A very complete and detailed record of this Paduan sculptor and architect, Andrea Briosco (called *Riccio*), with a classified list of his works, and a bibliography of literature about him. There are about 600 illustrations.

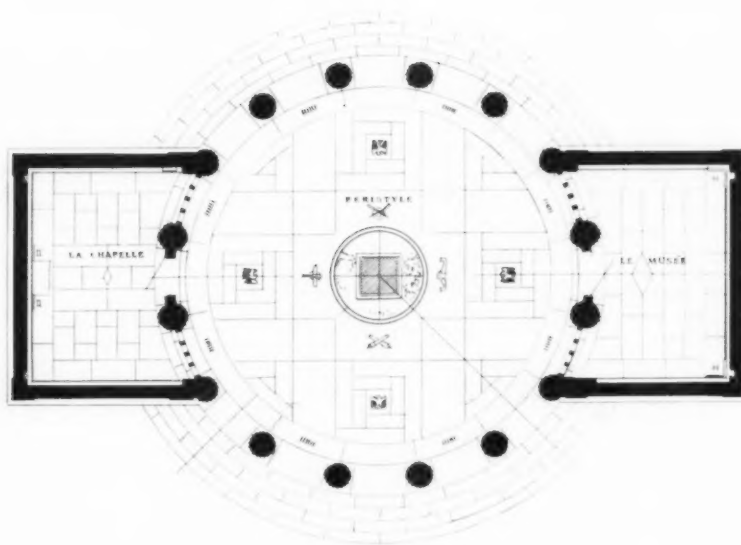
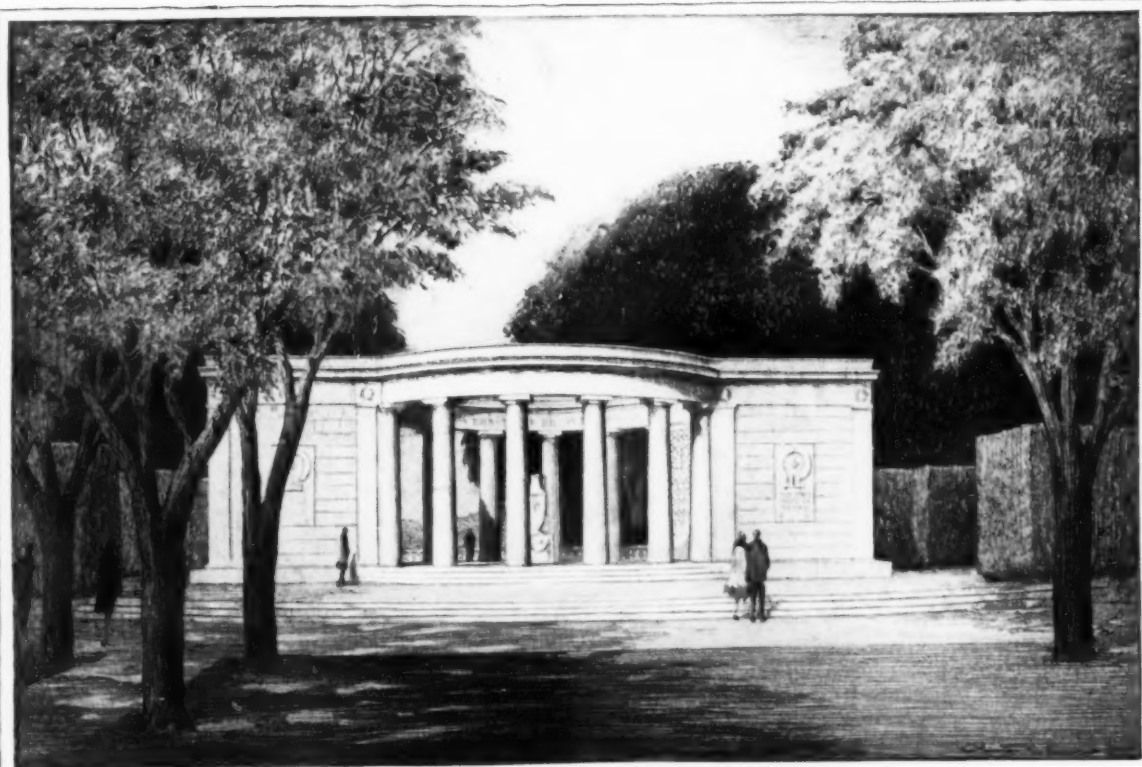
SALE, EDITH DABNEY TUNIS.

Interiors of Virginia Houses of Colonial Times; from the beginnings of Virginia to the Revolution. Illustrated with three hundred seventy-one original plates. Richmond, Va.: W. Byrd Press, Inc., 1927. xxiii, 508 p. Illus. (incl. plans). 4°. \$15.00. 728.

This quarto volume describes the architectural detail of more than forty homes and gives a brief history of each house. The introduction is by Joseph Hergesheimer.



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Trinity Cathedral,
Cleveland, Ohio.

Architect:
Charles F. Schwernfurth

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Trinity Cathedral,
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L O R A I N

NOTES IN BRIEF

ARCHITECT FOR LEAGUE OF NATIONS' PALACE

Henri Paul Nenot of France has been selected "architect" of the \$4,000,000 palace to accommodate the gatherings of the League of Nations on Lake Geneva. Why, incidentally, should it be called a palace? M. Nenot will be assisted by an associate—Juline Flegenhimer, a young Swiss architect, who is constructing a new railroad station in Geneva.

In the palace competition there were nine first-prize awards divided among the three hundred and more *projets*. Four of the prize winners were Frenchmen with schemes that varied from classic simplicity to extreme modernity.

The donation of \$2,000,000 for a League library by John D. Rockefeller has necessitated changes in the accepted scheme. M. Nenot will be assisted in these alterations by an Italian, a Hungarian and another Frenchman, all of whom were in the finals.

The palace will be built on ground donated by the Swiss Government and it is proposed that it be completed by 1931.

PAN-AMERICAN UNION COMPETITION

Secretary of State Kellogg has announced a prize competition for architects of the world to produce a design for a monumental lighthouse to be erected at the entrance of the harbor of Santo Domingo as a memorial to Christopher Columbus. The design is to combine marine and lighthouse requirements and provision for a memorial tomb.

It is estimated that the project will cost approximately \$4,000,000 with prizes for architects placed at \$50,000.

The announcement of the competition by Mr. Kellogg follows:

"The competition, which will be open to the architects of the world, will be conducted in accordance with the rules of the American Institute of Architects. There will be a preliminary and final competition judged by an international jury, which will meet first in Europe, preferably in Madrid, and in some South American city to be selected later. Fifty thousand dollars will be distributed in prizes. Within a short time a special booklet, setting forth the terms of the competition, will be published and may be obtained by practicing architects who register for participation.

"Application should be addressed to Albert Kelsey in care of the Pan-American Union, Washington, D. C.

"The international jury will be selected by the participating architects themselves. The jury will consist of a North American, a South American and a European.

"The ten first prizes for the preliminary competition will be of \$2,000 each, with ten honorable mentions of \$500 each."

"The jury will meet for the final judgment in some Latin-American city, and will award \$10,000 as a payment on account of his commission to the winner, within thirty days. . . ."

TWO-FAMILY RESIDENCE COMPETITION

Announcement is made by the Portland Cement Association and the T Square Club of Philadelphia, the latter in the capacity of professional advisor, of a prize competition for designs of two-family residences, either semi-detached or duplex, to be built of concrete masonry units with an exterior of portland cement stucco. According to the rules of the competition, architects and architectural draftsmen living or working in offices located in the New England States, the States of New York, New Jersey, Delaware, Pennsylvania, Maryland and the District of Columbia, are eligible to compete for six prizes.

For the First Prize Duplex Design an award of \$500 will be made. Likewise, \$500 will be awarded for the First Prize Semi-Detached Design. Other awards are as follows: Second Prize Duplex, \$150; Second Prize Semi-Detached, \$150; Third Prize Duplex, \$100; Third Prize Semi-Detached, \$100. Four "honorable mention designs" will also be selected by the Jury of Award—Messrs. Wilson Eyre, H. Louis Duhring and R. R. McGoodwin, all of the T Square Club.

Circulars of information concerning the competition can be obtained from the T Square Club, 204 South Quince Street, Philadelphia, or the following district offices of the Portland Cement Association: New York, 347 Madison Avenue; Philadelphia, 1315 Walnut Street; Boston, 10 High Street; Pittsburgh, 2051 Jenkins Arcade, and Washington, D. C., Union Trust Building.

The drawings must be delivered to the T Square Club, 204 South Quince Street, Philadelphia, addressed to the Portland Cement Association, Competition Committee, not later than noon, March 1, 1928. Entrants are advised to obtain copy of printed rules before entering competition.

COLLEGE ART ASSOCIATION PRIZES

The College Art Association of America through a grant from the Carnegie Corporation of New York offers to college students of the class of 1928 comprehensive examinations in the Fine Arts with ten awards, each accompanied by a medal, as follows: First prize \$1,250; second prize \$500, and eight "honorable mentions." The examinations will cover the fields of architecture, painting and sculpture. Application must be made before March 1, 1928. For further information inquiry may be addressed to the secretary of the Committee on Standards, Miss A. V. V. Brown, Wellesley, Mass.

FILMS AND SLIDES AVAILABLE FOR DISTRIBUTION

The Portland Cement Association, 347 Madison Avenue, New York City, will loan educational motion picture films and slides illustrating the uses of cement.

"Craftsmanship of Stucco Textures" (film)—Methods

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* Advertising Section.

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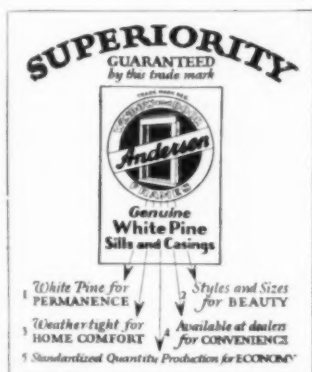
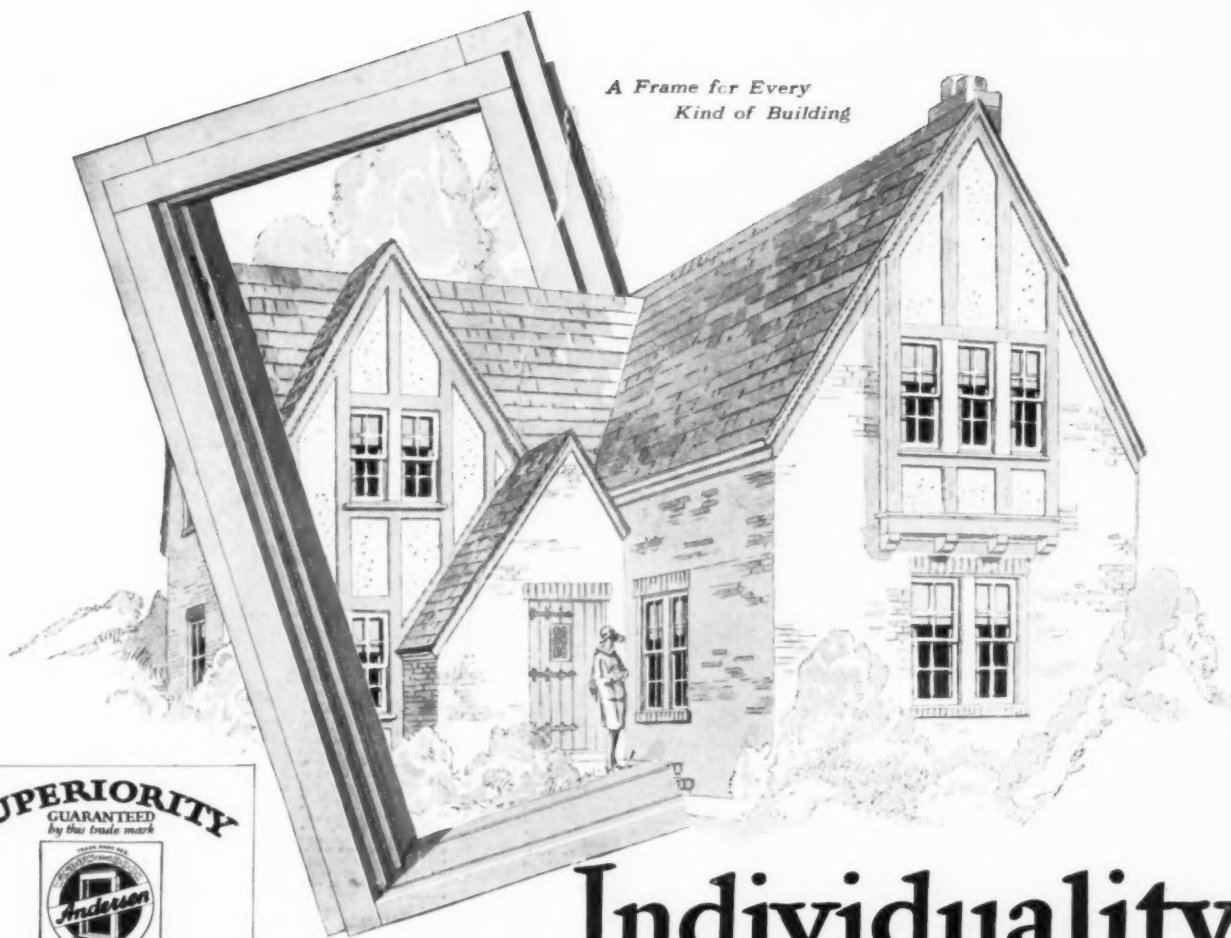
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A Frame for Every
Kind of Building



Individuality with PRECISION

IN seeking individually artistic effects you may possibly have overlooked the fact that a stock window frame can combine individuality with precision and economy.

Andersen Frames offer a combined opportunity to architects. Standardization and quantity production have reduced costs, and made these frames with their genuine white pine sills and casings quickly available. At the same time Andersen Frames* meet the individualist's requirements because they can be specified for any size opening and for any type of construction in any kind of building. Their construction allows either wide or narrow trim, and patented features provide for weather-tight, economical wide blind-stop construction.

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See Sweet's Architectural Catalog, page B 1160 for frames, page B 1785 for pulleys.

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I will be interested in receiving items checked:

☐ Andersen Catalog No. 300—Complete, detailed information for the drafting room and specification writer.

☐ A sectional model showing design, features, materials and workmanship.

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The Architectural Record, February, 1928

of applying portland cement stucco to secure various textures demonstrated by O. A. Malone, stucco craftsman of Los Angeles, Calif. Among the textures shown are English Cottage, French Trowel, Spanish, Italian Travertine, Moorish and Colonial.

The Producers Research Council—John F. Gowen, Chairman of Education, 25 Broadway, New York City, is preparing a list of available films of the industries represented by this council. The purpose of these films is to acquaint architects and others with the approved uses of building materials.

Lantern slides, cinema films, Japanese prints, maps, charts, etc., may be obtained as loan exhibitions (with a small charge) from the Metropolitan Museum of Art, New York City. This material is not sent west of the Mississippi River.

The collection of photographs of colonial houses and public buildings numbers eighty-three. These measure, with their mounts, from twenty-nine to thirty-six inches in width and from twenty-four to twenty-nine inches in height. For further information write to Director of Educational Work, Metropolitan Museum of Art, New York City.

EXHIBITIONS

The following loan exhibitions are available to architectural clubs, chapters and schools of architecture. This list supplements the exhibition information offered in the January issue of *The Record*. Transportation charges and insurance to be paid by the borrower.

Watercolors: A collection of thirty watercolors of Spanish and Early American architecture by Edmund S. Campbell, formerly Dean of Beaux-Arts Institute of Design. Address Mr. Campbell at 55 West Range, University, Va.

Etchings: Forty etchings and pen-and-ink studies of Italian and American architectural subjects by William Heyer. Make inquiry of Heyer, 150 Columbia Heights, Brooklyn, N. Y.

WAYSIDE REFRESHMENT STAND COMPETITION

THE ART CENTER of New York and The American Civic Association of Washington, D. C., announce a competition for a wayside refreshment stand. Prizes are offered for the best original designs for stands which will improve the present conditions. Ten awards ranging from \$500 to \$100 will be made; five for stands without gas pumps, and five for stands with gas. The buildings in the first case should not occupy a plot of ground over 3000 sq. ft., and in the second case, not over 5000 sq. ft.

Drawings should be delivered not later than 5 p. m., Thursday, March 15, 1928. For full information address the Secretary, Wayside Refreshment-Stand Competition, Art Center, 65-67 East 56th Street, New York, N. Y.



A Home As You Want It

You cannot adopt ready-made plans and have just what you want in a home. You need an architect. A local architect. His services are as economical as they are valuable. He can give you just what you want in a home.

ENGAGE A LOCAL ARCHITECT



Where Beauty Begins

That church you consider so beautiful—some architect designed it. That line store, theater, auditorium—some architect brought out the individual qualities demanded by each. Whatever you build, it pays to let a local architect accept the responsibility.

ENGAGE A LOCAL ARCHITECT



It Pays to Have An Architect

First he submits sketches, then final sketches, then working blueprints. He draws up specifications, and the fine details of construction work. He gets the contracts, and certifies contractors estimates. He tests the materials, inspects the work, while under construction, directing points the inexperienced eye would not see. It pays to have an architect. A fact everyone knows.

ENGAGE A LOCAL ARCHITECT

COLUMN WIDTH NEWSPAPER "ADS" DEVISED BY PITTSBURGH ARCHITECTS

HOW PITTSBURGH ARCHITECTS ADVERTISE

To advertise or not to advertise is no longer the question among the Pittsburgh architects for they have done it and the story of their advertising campaign in the local newspapers is told in the December Charette, the journal of the Pittsburgh Architectural Club. How it was done, the cost, and the discernible results are offered as possible value to other groups of architects.

The Pittsburgh architects have been conscious for years that the Pittsburgh building public did not hold the service of the architect at a true value, particularly the service of the local architect. Many large architectural commissions have had an unpleasant and disconcerting way of being "taken up" by out-of-town architects. Emphasis in the campaign was therefore placed on local service.

A committee was appointed consisting of R. M. Trimble, Press C. Dowler, M. Nirdlinger, and Edward B. Lee as Chairman. \$330 was raised by subscription among architects of Pittsburgh at \$10 each. It was decided to place group advertising in a local Pittsburgh paper for "The Pittsburgh Architects."

Upon the advice of a competent advertising organization which donated its services, a widely read newspaper was selected and Mondays and Thursdays were accepted as most favorable days. The campaign was carried through before

the Christmas advertising had begun. The advertising appeared in one column width on a financial page and eighty-four lines in length. There were twelve insertions at a total cost (including cuts) of \$370.

NOTES ON CONTRIBUTORS

S. Woods Hill, consulting architect for Government of Bombay, India; now practicing architecture in New York City.

Frank Lloyd Wright, one of founders of the "modernist" movement in architecture, is architect of Unity Temple, Oak Park, Illinois; Larkins Building, Chicago; Imperial Hotel, Tokio, Japan.

Jacques Carlu, Professor of Architecture, Massachusetts Institute of Technology; A. D. P. L. G.; Premier Grand Prix de Rome; Director in Architecture, Fontainebleau School of Fine Arts.

Natacha Carlu, Decorative Painter, wife of Jacques Carlu.

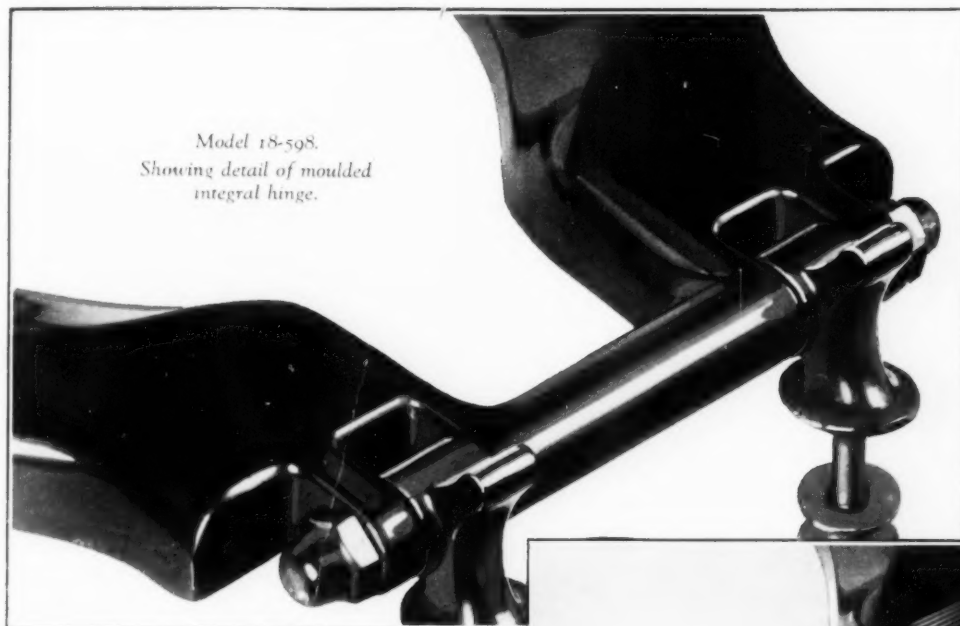
John Taylor Boyd, Jr., architect, member of firm Holden Associates, architects, New York City.

Arthur Colton, librarian, University Club, New York City, member of staff Saturday Review of Literature.

Joseph Hudnut, Professor of Architecture, Columbia University.

Charles J. Connick, stained glass designer and craftsman; recipient of A. I. A. Craftsmanship Medal, 1925.

Whale-bone-ite Solves the Hinge Problem

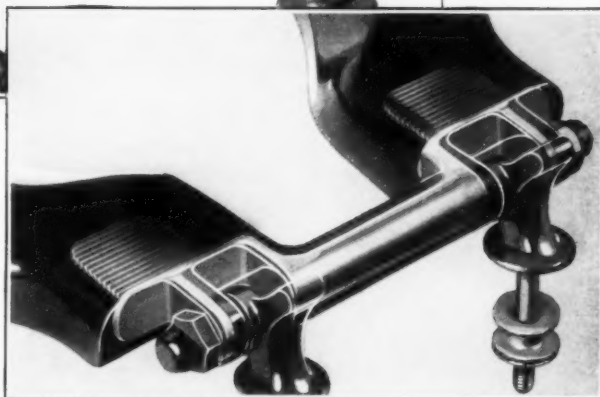


The greatest improvement in closet seats since the Whale-bone-ite Seat itself

SANITATION—strength—beauty—the ultimate in closet seats is achieved in this newest Whale-bone-ite development.

The unsanitary metal hinge with its cleaning problem and loosely connected parts—a source of weakness—is eliminated.

This new hinge is moulded in one operation as an integral part of the seat. Reinforced by a metal die cast one-piece insert, it is covered with highly polished Whale-bone-ite embodying the same strength and finish as the surface of the seat itself.



Phantom view showing detail of hinge construction. Model 18-598

No unsanitary crevices, nothing to corrode or work loose—it offers you a degree of strength and sanitation found in no other closet seat.

Another forward step which clearly maintains Whale-bone-ite supremacy.

Made in all models of both closed and open back seats. Guaranteed for the life of the building.

WHALE-BONE-ITE TOILET SEAT

THE BRUNSWICK-BALKE-COLLENDER CO., CHICAGO

Albany	Boston	Chicago	Dallas	Detroit	Kansas City	Minneapolis	Philadelphia	San Francisco	Tampa	Ottawa
Atlanta	Buffalo	Cincinnati	Denver	Harrisburg	Los Angeles	New Orleans	Pittsburgh	Seattle	Washington	Toronto
Birmingham	Charlotte	Cleveland	Des Moines	Houston	El Paso	New York	Richmond	St. Louis	Montreal	Havana

NEWS OF THE FIELD

AFTER January 1, 1928, the Pacific Coast Offices of The Cutler-Hammer Manufacturing Co., Milwaukee, Wis., manufacturers of electric motor control apparatus and allied lines, will be handled by their own Pacific Coast sales offices, at 970 Folsom Street, San Francisco; 229 Boyd Street, Los Angeles, 2203 First Avenue, South, Seattle.

Complete stocks of standard items in the Cutler-Hammer line will be carried, and special arrangements have been completed whereby production and shipment of special equipment for the Coast, built in the Cutler-Hammer factories at Milwaukee and New York, will be given preferred attention.

THE Directors of the Concrete Reinforcing Steel Institute, Chicago, at their quarterly meeting held in Chicago, December 13, selected Biloxi, Mississippi, as the place for holding the fourth annual meeting of the Institute. The meeting will be held March 19 to 21 inclusive, at the Edgewater Gulf Hotel which is located on the Mississippi Gulf Coast two hours from New Orleans.

TO SERVE the South, the Bates Valve Bag Corporation, with executive offices in Chicago, Ill., and doing both a national and an international business, announces the building of a factory in Birmingham, Ala., for the purpose of supplying the rapidly increasing demand for their products. The major product to be manufactured in this plant is a development of very recent years, namely, their multi-wall paper bag, a container for cement, plaster, lime, and other rock products.

PLANS for the merging of the J. L. Mott Company of New York and Trenton, N. J., the Laib Company and the Columbia Sanitary Manufacturing Company, both of Louisville, Ky., were recently announced in New York, and the merger is now in process of accomplishment. The consolidated group, which also includes seven subsidiary companies, will be known as the J. L. Mott Company, Incorporated, and application for a certificate of incorporation has been made. With the extensive Mott plant in Trenton, and the Columbia works at Louisville, each of which has an area of approximately 25 acres, the manufacturing and distributing facilities of the new \$10,000,000 concern will constitute, it is said, one of the largest and most complete units in the industry.

EFFECTIVE immediately, the name of the Gorton & Lidgerwood Co. has been changed to Gorton Heating Corporation. This change does not affect the business in any way, the management and personnel remaining the same. It is felt that the new name more clearly indicates the nature of the business, that of manufacturing and selling Gorton Heating Products. The general offices of the Corporation will remain at 96 Liberty Street, New York, N. Y., where the company has been located since 1887.

THE last of the retail businesses acquired by the United States Gypsum Company in 1921 has been sold, according to an announcement from the Chicago headquarters of the Company. The business is the Windsor Cement Company of Boston, which was one in a string of retail establishments operated in the East by J. B. King and Company. The King Company was purchased by the United States Gypsum Company in 1921; since that time the Gypsum Company has disposed of the retail establishments as rapidly as purchasers have been found. The purchaser of the Windsor Cement Company of Boston is M. T. Ryan. It has been announced by Mr. Ryan that the offices of the Company will be retained at 18 Tremont Street, but that new warehouse space, adequate for the stocking of a full line of building materials, will be procured.

THE DETROIT STEEL PRODUCTS COMPANY, manufacturers of Fenestra steel windows, recently announced the opening of two new direct factory branch offices in Pittsburgh and Cleveland respectively. Mr. Harry W. Eisenhart, prominent for a number of years in the steel industry in Pittsburgh, is the manager of that office, and Mr. Sherman M. Hathaway, who has been connected with the Fenestra organization for 14 years, is at the head of the Cleveland forces. Mr. Hathaway was manager of the Fenestra branch at Buffalo, N. Y., just previous to his transfer to Cleveland.

The departments under the direction of Messrs. Eisenhart and Hathaway, in their respective cities, are all headed by men of long experience in the steel window business, and are equipped to give complete window service, layout, estimating, detailing, delivery and erection on jobs of any size.

MR. F. S. LAURENCE has resigned as Executive Secretary of the National Terra Cotta Society to accept the active presidency of the North American Society of Arts, Inc., in New York City. Formed originally to serve professional interests, the North American Society of Arts, a few years ago, extended the scope of its service to include the assistance of industries desiring to attain better standards of design, color and craftsmanship in their products. It has given special attention to the more effective employment of color, with a view to not only improving the manufacturing standard in this particular, but increasing the sales appeal of the article manufactured.

THE GRABLER MANUFACTURING COMPANY OF CLEVELAND, OHIO, manufacturers of Square "G" Products and The Republic Brass Company of Cleveland, Ohio, have merged their interests. The distribution of Square "G" Products and Republic Brass Goods will be handled by a subsidiary of the Grabler and Republic Companies under the name of Grabler-Republic, Inc., and under the personal supervision of E. H. Blywise who is well known throughout the Plumbing Industry.

RUFKOTE,—The Practical Plastic Stone— That Is Ideal For Every Type Of Interior Wall



SPANISH PALM TEXTURE

RUFKOTE TEXTURES are of practical use in the modern day trend of interior decoration, reflecting and recreating the colorful romance of historic periods as well as modern types, both novel and conservative in design.

RUFKOTE Plastic Stone is enduringly hard but not brittle—elastic but does not crack—and contains no harmful chemical injurious to furniture or woodwork. RUFKOTE, easily and quickly mixed with cold water, sets firmly without shrinking and is not easily marred.

Here, at last, is a perfect plastic stone—developed by one of America's oldest and most experienced manufacturers of wall coverings—that meets every critical requirement of the Architect, Decorator, and Homeowner.

Send for free sample of Rufkote—also details of RING TEST that proves permanence and non-shrinkage of Rufkote Textures.

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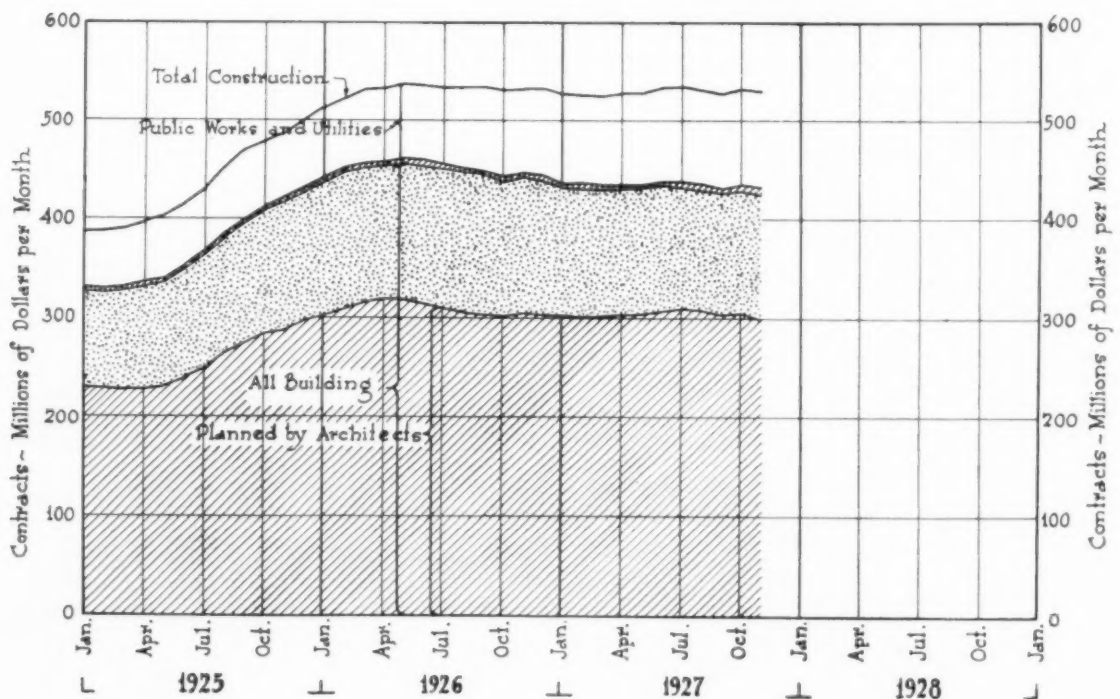


CONSTRUCTION STATISTICS

From the records of F. W. DODGE CORPORATION, Statistical Division. The figures cover the 37 states east of the Rocky Mountains and represent about 91 per cent. of the country's construction volume.

First Eleven Months, 1927

Classification	TOTAL CONTRACTS		PLANNED BY ARCHITECTS		Per cent. of Total
	Number of Projects	Valuation	Number of Projects	Valuation	
Commercial Buildings	20,160	\$845,978,200	8,978	\$693,293,200	82%
Educational Buildings	4,290	356,548,100	3,416	339,581,800	95%
Hospitals and Institutions	1,123	154,053,500	903	144,668,400	94%
Industrial Buildings	5,203	464,060,000	2,078	179,483,400	39%
Military and Naval Buildings	153	7,820,300	63	3,915,700	50%
Public Buildings	1,044	67,056,200	676	57,933,900	86%
Religious and Memorial Buildings	2,605	148,704,200	1,953	138,169,000	93%
Residential Buildings	119,735	2,366,036,300	32,819	1,511,389,600	64%
Social and Recreational Projects	2,724	244,257,100	1,860	218,609,300	89%
Total building	157,037	\$4,654,513,900	52,746	\$3,287,044,300	71%
Public Works and Utilities	15,292	1,171,177,400	321	93,409,200	8%
Total construction	172,329	\$5,825,691,300	53,067	\$3,380,453,500	58%
Total construction first eleven months, 1926	160,084	5,843,518,900	52,332	3,375,344,300	58%



General Trend of Building and Engineering Construction